ANGLIA RUSKIN UNIVERSITY

MAGIC IN FANTASY:
NARRATIVE STRATEGIES FROM 1970 TO 2010

AGNIESZKA ANNA JĘDRZEJCZYK-DRENDA

A thesis in partial fulfilment of the requirements of Anglia Ruskin University for the degree of Doctor of Philosophy.

Submitted: March 2017

Acknowledgements

To my examiners, Robert Maslen and Una McCormack, for a stimulating viva experience and the insightful comments that helped me shape this thesis.

This thesis has been the longest, the most challenging and most rewarding quest of my academic life. Embarking on it would have been impossible without my truly fantastic guide, Farah Mendlesohn. Thank you for accepting me as your student, for introducing me to fantasy scholarship and for your continuous support and encouragement. A great thank-you to Sebastian Rasinger for becoming my second supervisor at a late stage of this journey and for reintroducing me to the seven beauties of linguistic analysis. To Audrey Isabel Taylor for being a fairy godmother to this project. Thank you for all your friendly advice and support, regardless the distances or time-zones, and for cheering me daily to the finish line.

To Edward James and Brian Attebery for their advice and book recommendations. To Marek Oziewicz for his unwavering enthusiasm for this project and great support. To Sarah Herbe, Stefan Ekman and Aidan-Paul Canavan, for their friendship and willingness to discuss magic in fantasy for hours. To fellow SFF Masterclass and ICFA attendees for making fantasy scholarship such a great adventure.

But most of all, to my dearest husband Krzysztof, for being by my side from the very inception of this project, for his love, emotional and financial support, and for continuously spurring me toward success. To my beloved son, Joey, for being a beautiful dream-come-true and for giving me the motivation I needed to shape this thesis. To his brother Johnny, for providing the final kick in the back that mummy needed to complete her doctorate. And finally, to my mum, for always believing in me and reminding me to her last moments that she was proud.

ANGLIA RUSKIN UNIVERSITY
ABSTRACT

FACULTY OF ARTS, LAW & SOCIAL SCIENCES

DOCTOR OF PHILOSOPHY

FICTIONAL MAGIC IN FANTASY FROM 1970 TO 2010

AGNIESZKA ANNA JĘDRZEJCZYK-DRENDA

MARCH 2017

This thesis seeks to examine narrative strategies of magic in fantasy fiction published from 1970 to 2010. Very little work has been done previously on magic in fantasy, and none focuses on magic as a part of the world-building process or examines such a broad range of works.

Taking magic as the main subject matter, I investigate fantasy novels to see what patterns of magic emerge. I examine magic according to the thematic conceptualisations that are at the foundation of magic world-building. I argue that these conceptualisations, which I call narrative strategies of magic, influence not only the process of world-building itself, but other narrative elements, such as plot and characterisation. I then investigate magic at its most basic narrative level, from the perspective of the magic event that takes place within the narrative. *The magic act* and the character of the magic-user are the two lenses through which the in-depth analysis is performed, in which I argue that the introduction of magic into the text has vital bearing on the development of the narrative.

The thesis begins with a general investigation of magical parameters in fantasy and is followed by five thematic chapters, each devoted to a strategy of magic. First, I use the theory of intermediality to explore the music strategy and argue how music constructs magic. Second, I deploy the Dance and Movement Therapy theory to discuss magic depicted through movement. Third, I investigate one of the most recent developments in the construction of magic in fantasy, the narrative strategy of artisan skills. Fourth, the concept of knowledge and scholarly framework is applied to discuss more scientifically-oriented forms of magic. Fifth, I examine the concept of primordial language to uncover the complexity of linguistic magic.

Key words: fantasy, narrative strategies, fictional magic, the magic-user, the magic act

Table of Contents

1 – Introduction

This is a study of fictional magic in contemporary fantasy fiction published between 1970 and 2010. It begins with an explanation of why I have chosen to examine fictional magic in fantasy and a discussion of the aims of the thesis, along with the key terms I will be employing. I then briefly explain my critical position on the fantasy genre, discuss the choices of my primary texts, and give an overview of the contents.

1.1 The Aim of the Thesis

The aim of this thesis is to fill a gap in fantasy scholarship by investigating fictional magic in contemporary fantasy narratives published between 1970 and 2010. Fictional magic is a figment of imagination and a fantastic element which constructs the imaginary world. Although fictional magic may be inspired by historical magical practices, the two are not the same.

In this thesis I follow in Stefan Ekman's footsteps. In *Here Be Dragons* (2013) Ekman deploys a *topofocal*, or place-focused approach, in which he is 'in favour of topofocal *readings* of fantasy, as a complement to traditional approaches, because setting is *as* important as character or plot' (p. 2). In this thesis I adopt a *magifocal*, or magic-focused, approach to fantasy fiction because, in fantasy, fictional magic is *as* important as setting, character or plot.

My secondary interest lies in the way that the reader is exposed to magic for the first time. In *Rhetorics of Fantasy* (2008) Mendlesohn investigates how 'the fantastic enters the

text and the reader's relationship to this' (p.xiv). In this vein I want to investigate how fictional magic enters the text and how that first introduction of magic influences the narrative.

1.2 Why Fictional Magic?

I have chosen to investigate fictional magic in fantasy, because it is yet an unexplored territory of fantasy scholarship. In *The Magic Code: The Use of Magical Patterns in Fantasy for Children* (1988), Maria Nikolajeva attempts to provide a survey of narrative techniques deployed in fantasy, with magic being a focal point. However, the initial question of magic and its patterns is lost in Nikolajeva's thesis, because it gives way to a discussion on world-building in secondary worlds, along with an attempt to define the genre (p. 25). Lori M. Campbell, in *Portals of Power: Magical Agency and Transformation in Literary Fantasy* (2010), investigates the idea of a magical portal as a multiple symbolic platform. However, the title is misleading to a scholar of the contemporary fantasy genre, because most of Campbell's investigation encompasses texts that can be identified as fantastic rather than fantasy, like William Hope Hodgson's *The House on the Borderland* (1908) and J. M. Barrie's *Peter Pan* (1928). A more recent publication by Gabrielle Lissauer, *The Tropes of Fantasy Fiction* (2015), discusses the contemporary fantasy genre as it is perceived by this thesis (see 1.6 The Scope of the Thesis). However, even though Lissauer devotes a whole chapter to magic in fantasy, her deliberations focus solely on the extent to which magic serves as a marker of the genre and not on magic *per se*. Therefore, a thorough investigation of fictional magic in the contemporary fantasy genre is long overdue and the following thesis attempts to address this.

1.3 Short Definitions of Fictional Magic

In this section I shall provide short definitions of fictional magic for the sake of clarity in this introduction. The term 'magic' refers to three different things in fantasy, all of which are explored closely in Chapter 2. First, in a fantasy world, there is a way to bypass the natural law or rules of cause and effect (Stefan Ekman, private conversation, Jan 2017). Magic is this 'way', the 'impossible' through which many critics such as W. R. Irwin in *A Game of the Impossible: A Rhetoric of Fantasy* (1976), differentiate fantasy from other genres.

Second, magic is a 'central force' which constructs the fantasy world and flows through it like electricity (Mobley, 1974). Thus understood, magic often becomes one of the 'natural laws' of the fantasy world, and, throughout this thesis, whenever I refer to the 'central force' of the fantasy world, I will write Magic, rather than magic, following Mobley's usage. Third, Magic can be utilised by certain characters – magic-users – to affect changes in the fantasy world (Ekman, 2017). As such, it is an 'ability' of the magic-user. The use of this ability takes place during *the magic act*, a narrative event during which the magic-user performs magic, i. e. accesses Magic and alters the material or immaterial aspects of the fantasy world.

1.4 Familiarisation and Narrative Strategy of Magic

'The narrative strategy of magic' is a term that encapsulates the techniques and themes associated with the depiction of fictional magic in fantasy. This involves the depictions of the magic-user, *the magic act* and the 'central force' of the fantasy world, Magic. A narrative strategy is 'the set of narrative procedures followed or devices used to achieve a specific goal', according to Gerald Prince in the *Dictionary of Narratology* (2003, p. 64). The

narrative strategy of magic is a set of devices, which are used to depict *the magic act* in fantasy fiction. For example, with the narrative strategy of music, the devices that are used to depict *the magic act* are all associated with the discipline of music. These devices include the use of musicians as magic-users or the use of songs as ways to access Magic.

The term 'strategy' has been used in the discussions of the fantasy genre before. In his *Strategies of Fantasy* (1992) Brian Attebery uses it to discuss three facets of fantasy: a formula, a genre and a mode. His deployment of the term has a much larger scope than mine, because it applies to the wider understanding of fantasy as part of the field of the fantastic. In *One Earth, One People* (2008), Marek Oziewicz uses the term 'strategy' in his review of fantasy scholarship and its development. He analyses the critical works of J. R. R. Tolkien, Eric S. Rabkin, Kathryn Hume and Attebery, arguing that these scholars all discuss fantasy as a form of cognitive strategy, an approach to which he also adheres, albeit in a much narrower form. My application of the term strategy is even more focused, as I apply it to a particular fantasy element: magic. Therefore, in this thesis the term 'strategy' is used only in the context of the narrative strategy of magic.

The narrative strategy of magic is constituted by a set of narratological devices and their use in the depiction of fictional magic can be explained in terms of Viktor Shklovsky's *ostranenie*. *Ostranenie*, or in its English translation, defamiliarisation, is a technique by which the author takes an everyday object or situation and depicts it in an unfamiliar manner, leading the reader to see the object/situation from a different perspective (1990, p. 12; see also Rivkin, 1998, pp. 15–21). Jonathan Swift deploys this technique in *Gulliver's Travels* (1729). Gulliver visits the land of the giant Brobdingnagian people and, in comparison with his hosts, is of miniature stature. Once he is faced with the proximity of a giant women's skin, he observes that the surface of the skin from an enlarged perspective is not a smooth surface, but 'so varified with Spots, Pimples and Freckles, that nothing could appear more

nauseous.' (Part 2, Chapter 1). Gulliver's observations are Swift's way of defamiliarising the perception of human skin.

Contemporary fantasy uses defamiliarisation to similar effect, especially when fantastic elements, such as magic, are depicted. Robert Branham argues that: 'Fantasy snatches the objects of our primary existence away from their worldly context, forcing us to confront and appreciate them anew' (1983, p. 77). By this he means that everyday objects/situations are displaced from our actual reality into the fantastic, and, through this operation, can be seen from a new perspective. Such is the case in *The Magicians of Caprona* (Diana Wynne Jones, 1980), in which music is this 'snatched object', as illustrated by the following excerpt, in which one of the characters sings a golden pear tree into existence:

> *'A golden tree there grows, a tree*
>
> *Whose golden branches bud with green…'*
>
> sang Marco. As he sang, the tree came into being, rooted in the carpet between Rosa and Antonio, first as a faint gold shadow, then as a rattling metal shape, dazzling gold in the shafts of sunlight from the windows. […] The trunk and each branch, even the smallest twig, was indeed pure gold. But Marco sang on, and as he sang, the gold twigs put out buds, pale and fist-shaped at first, then bright and pointed. […] It was moving and rattling constantly to Marco's singing. (p. 63)

At first glimpse, this excerpt is a fantastic depiction of a humble pear tree. The tree is of solid gold and grows in the middle of the carpet. This is a fantastic sight and in itself is a defamiliarisation of the pear tree, because it provides a fresh perspective on the object of a tree. This could be a description of a tree in full sunlight, where all the leaves and branches

seem *like* gold. However, this is the fantasy genre and there are more techniques at the disposal of the author than in classic mimetic literature and the beauty of a pear tree is enhanced by more than a simile. Further, this is only the first layer of meaning in this depiction, because the scene shows *the magic act*. Marco is able to affect the world by utilising Magic. Jones keeps constantly reminding the reader that Marco utilises Magic through music. She begins by putting the first two lines of text in quotation marks and italics, to point that these are the lyrics of a song. Jones then repeats the phrases: 'Marco sang' and 'as he sang', which become a refrain on its own, encapsulating the passage and reminding the reader that a song is being sung. The golden pear tree is a result of that song, which means that, if the song can make a thing of such beauty, it must be a song of incredible musical quality. The quality of vocal music is the second defamiliarisation that takes place. It can be difficult to spot for a reader versed in fantasy, because such a reader will most probably read music *as* magic here, and barely notice the idea of the quality of vocal music.

Therefore, when the strategy of magic is deployed, two processes take place simultaneously. The first process is defamiliarisation, as illustrated by the example above. The second process is what I call, a *familiarisation*, as it resembles Shklovsky's defamiliarisation in its reversed state. *Familiarisation* can only be used in the context of the fantastic narratives, because it *requires* the presence of fantastic elements. However, it is not restricted to fantasy only, but can appear in other fantastic genres, like science fiction and horror. *Familiarisation* takes place when a fantastic element, like magic, is depicted in terms of the ordinary. Tanith Lee uses this technique to depict magic in *Black Unicorn* (1994), in which the protagonist, Tanaquil, is a magic-user who fixes broken objects:

> Tanaquil slid her arms back into the invisible something that stretched between the rocks. The brushing came, and she reached in turn and took hold

> of it. Her fingers tingled, but not uncomfortably. The elements inside the air were not like anything she had ever touched or handled. […]
>
> She tried to think what happened when she looked into the workings of a lock, a music box, the caravan's cartwheel, the dismembered [clockwork] snake in the bazaar. […] She closed her eyes, and behind her lids she saw a shape like silver rod, and she swung it from a golden ring. (p. 154)

At the beginning the depiction is vague and it is difficult to imagine what is happening. Tanaquil is a magical engineer and seems to be working on fixing something. As the excerpt develops, it becomes more *familiar*. Through the use of examples of previously fixed items, the reader gets an idea of how Tanaquil is performing *the magic act*. The final sentence, in which Tanaquil pictures clockwork shapes allows the reader to see something that is otherwise impossible to envision: Magic. *Familiarisation* makes it possible for the reader to imagine how such a fantastic element can function.

1.5 Methodology

In the *magifocal* approach to fantasy, fictional magic becomes the catalyst for the readings of texts. As there are many ways in which the 'central force', Magic, can be accessed, there are many depictions of fictional magic that can be analysed. For example, in *The Name of the Wind* (2007) by Patrick Rothfuss, Magic is accessed through the knowledge of words. In *Rhapsody: Child of Blood* (1999) by Elizabeth Haydon, the access to Magic is depicted through music. These two examples illustrate the methodological problem at the heart of this thesis: how should the variety of fictional magic depicted across the fantasy genre be examined? Is there a helpful taxonomy of fictional magic in fantasy which would allow a systematic grouping of texts? More importantly, how would such a systematic grouping offer

any insight into particular texts? What apparatus would allow for an analysis of fictional magic as the 'central force' of the imaginary world/domain and the 'ability' to access it? These questions drive my methodology, and my way of defining fictional magic and analysing it provides answers to these questions.

First, the overall *magifocal* approach to texts is thematic, which means that the *magifocal* approach divides the thesis according to the types of narrative strategies used to fictional magic: *the magic act,* the magic-user, Magic and access to Magic. There are five narrative strategies of fictional magic discussed in this thesis: music, movement, artisan skills, pseudoscience and primordial language. These are not the only narrative strategies of magic that can be found in fantasy. Other strategies used to depict *the magic act* include, for example, elemental philosophy and self-sacrifice. However, due to the need to limit the scope of the thesis, I have decided to focus only on the five most popular strategies. I have determined the popularity of these strategies after surveying over two hundred examples of fantasy texts spread across four decades. From these I have selected one hundred fantasy novels as a representative sample. The publication dates of selected texts provided a second filter, to ensure that the sample provided in this thesis is balanced over the four decades of the analytical scope (see primary bibliography). All five narrative strategies can be traced throughout the development of the fantasy genre framed by the historical scope of this study. The result of such framing, in combination with a *magifocal* approach, leads to an overview of the contemporary fantasy genre.

Second, the grouping of texts into five narrative strategies of fictional magic offers an example of how fictional magic can be taxonomised. Such groupings, as will be shown in this thesis, are not rigid, and are deployed here primarily as an entry point to the close analysis of texts through the lens of a particular narrative strategy. For example, in *Rhapsody* (mentioned above), singing and playing musical instruments allows the magic-user to access the 'central

force', Magic, and deploy it to alter the imaginary world in a way that would otherwise be physically impossible or much more difficult for an individual to do. The narrative strategy used to depict the access to the 'central force' is music. Therefore, apart from a *magifocal* analysis, this text can be examined through the lens of a critical theory that is designed to study the connections between the musical and literary texts. The connections between the musical and literary texts are the subject of Werner Wolf's theory of intermediality; therefore, Wolf's theory of intermediality can be used to examine *Rhapsody*. This critical theory in itself allows for new interpretations of fantasy texts. However, combined with the *magifocal* approach, it becomes a critical filter for a close analysis of fictional magic in fantasy.

Third, the *magifocal* approach serves to address fictional magic in fantasy on the level of genre, whereby texts from different subgenres of fantasy can be analysed together, because they use the same narrative strategy of fictional magic to depict *the magic act* (see Chapters 3, 4, 5, 6, 7). For example, in Chapter 7 primordial language is the narrative strategy of fictional magic. In this chapter epic novels and trilogies are analysed side by side with standalone urban fantasy and children's fantasy, which allows us to compare world-building processes across these subgenres.

1.6 The Scope of the Thesis

The scope of this thesis reflects my interest in the contemporary fantasy genre. In this thesis I analyse texts published between 1970 and 2010, which means that I analyse fantasy texts published within this range. The contemporary fantasy genre did not exist before the 1970s, as Jamie Williamson argues in *The Evolution of Modern Fantasy* (2015):

> Such a thing [as the fantasy genre] had not existed at all in 1960, and even in early 1969 it had consisted of a cross section of work appearing as a subbranch of science fiction (Sword and Sorcery) or as books for young readers, with a few titles presented as loosely 'Tolkienian'. (p. 5)

The aim of this thesis is to analyse the fantasy genre *after* its coalescence, which is why, whenever I use the term 'fantasy', I mean the contemporary fantasy genre after it emerged in the 1970s. 2010 marks the end of the chronological span, because it neatly encapsulates the fourth decade of the publishing of the contemporary fantasy genre since its emergence. In terms of quantity of texts and a variety of depictions of magic, four decades of published texts provide a sizable sample, without becoming cumbersome to analyse. Each chapter in this thesis contains a balanced selection of texts, containing at least one text from each publishing decade.

The only text analysed from the *magifocal* perspective which predates the scope of this thesis is *A Wizard of Earthsea* (1968). The rationale behind including *A Wizard of Earthsea* is that it serves as the precursor to the fuzzy set used across this thesis (see section below).

1.7 Critical Position on the Fantasy Genre

As Audrey Taylor notes in her PhD thesis *Time in the Secondary World Fantasies of Patricia A. McKillip* (2015): 'Defining fantasy is notoriously difficult, so much so that the battle to find a single definition has inevitably given way to the acceptance of multiple classifications' (pp. 4–5). Like Ekman, Mendlesohn, Oziewicz and Taylor, I adhere to Attebery's conceptualisation of the genre, according to which 'Genres may be approached as "fuzzy

sets", meaning that they are defined not by boundaries but the center' (p. 12). The 'fuzzy set' is a group of texts that is formed around one or more fantasy precursors. J. R. R. Tolkien's *The Lord of the Rings* trilogy (1954–1955) is usually considered as the centre of the contemporary fantasy set, in which case, the stronger the rhetorical similarity to Tolkien's text, the more likely the text is to be considered a fantasy. However, '[i]n dealing with genre, it is our, or at least the writer's perceptions of category that create the members of the set itself' (Attebery, p. 13), which means that in this thesis *The Lord of the* Rings is only one of the earlier precursors of the fantasy genre.

The narrative strategy of magic is the crucial element of the world-building, at least from the magifocal perspective that I adopt to analyse the fantasy genre. This element of world-building is not present in *Lord of the Rings*, but is consistently present throughout the texts analysed in this thesis. Therefore, a more likely precursor to the whole set of texts within this thesis is Ursula Le Guin's *A Wizard of Earthsea* (1968). It was published just before the coalescence of the fantasy genre and served as an inspiration for authors such as Elisabeth Haydon and Neil Gaiman. While firmly embedded in the tradition of *The Lord of the Rings* Le Guin's text offers examples of how to depict *the magic act*. Thus, the texts discussed throughout this thesis can be seen as formed around Le Guin's depiction of fictional magic.

Although *A Wizard of Earthsea* is positioned as a precursor to the whole set of texts explored by this thesis, each of the chapters forms a subset on its own, guided by the *magifocal* approach to fantasy. As Mendlesohn shows in *Rhetorics of Fantasy* the fuzzy sets can vary depending on the criteria chosen to determine the centre. In this thesis, the way that fictional magic is depicted in a text defines a subset. Thus, Chapters 3 to 7 are fuzzy sets in which a major narrative strategy of fictional magic dictates the central criterion that forms the set. For example, in the chapter on the narrative strategy of music, fictional magic is depicted

in terms of music; therefore this depiction becomes the criterion which assembles the set in that chapter.

1.8 Some Terminology

In this thesis I shall discuss only literary texts, which is why I use terms such as *author*, *reader*, and *text* throughout the analysis of primary material.

There are several terms that are essential to a discussion of fantasy texts and need to be clarified. 'World' is one of the most basic terms necessary for the discussion of a fantasy text. By *world* I mean a contained space together with all its elements (Taylor, *Fantastic World-Building: Patricia A. McKillip's Secondary-World Creations*, 2017, p. 9). This is a space in which the story unfolds, the place *of* the story. A fantasy world contains many elements. In 'Notes Toward a Critical Approach to Worlds and World-Building' (2016), Ekman and Taylor argue that: '[Elements] are to be understood as the many building-blocks that constitute imaginary worlds, and comprise anything from the geographical and topographical details, to flora, fauna, and ecologies, to social groupings and behaviour, political factions and ideologies, and cultural traditions and mores' (p. 8). In this thesis I refer to fictional magic as an element of that fantasy world, because it is one of these 'building-blocks'.

In this thesis, I differentiate between three types of worlds: an actual world, a primary world and a secondary world. I use the term *actual world*, after Ekman, to denote our own non-diegetic reality. I then use the primary and secondary worlds to differentiate between fantasy worlds. Fictional magic takes place in both *primary* and *secondary* worlds. For example, Neil Gaiman's *Anansi Boys* (2005) is a primary world fantasy and Elizabeth

Haydon's *Rhapsody* is an example of secondary world fantasy. In *Anansi Boys* the world is very similar to our actual world. It is a diegetic version of it until fictional magic appears. *Rhapsody* takes place in a pseudo-medieval world that has nothing to do with our actual world.

In 'On Fairy Stories' (1939), Tolkien maps his ideas on the differences between primary and secondary worlds by explaining that stories can be 'sub-created' by man. Tolkien argues that:

> [The author] makes a Secondary World which your mind can enter. Inside it, what relates it 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed. You are then out in the Primary World again, looking at the little abortive Secondary World from outside. (p. 37)

For Tolkien, the Earth is the primary world. The secondary world designates the space in which stories unfold. Audrey Taylor adopts and narrows Tolkien's definitions in *Fantastic World-Building: Patricia A. McKillip's Secondary-World Creations* (2017). Taylor argues that the primary world is our planet Earth, our recognizable world while the secondary world is an invented world that the author has created, one that is fundamentally different from the primary world in some way (p. 11). In this thesis I adopt her view of both worlds.

1.9 Thesis Structure

Each chapter in this study applies a different viewpoint, focusing on the various ways in which magic is depicted in a fantasy. This thesis is composed of the following chapters:

Magic, Music, Movement, Artisan Skills, Knowledge and Primordial Language. Apart from Chapter 2, all other chapters each discuss a narrative strategy of magic. There is one difference between the various narrative strategies of magic which separates them into two groups and dictates the order of the chapters in this thesis. Some narrative strategies (such as Music, Movement and Artisan Skills) use devices that depict access to Magic through a skill, while other narrative strategies (such as Knowledge and Primordial Language) depict the access to Magic through the use of knowledge and its application. Chapters exploring a narrative strategy of magic can be read independently, in any order. Together, they offer a way in which to understand fantasy from a *magifocal* perspective (after Ekman's *topofocal* approach, p. 4) and demonstrate how readings of magic can contribute to the understanding of the genre in general, as well as of particular fantasy works.

Chapter 2 offers an introduction to fictional magic in fantasy, its terminology and context.

Chapter 3 analyses the narrative strategy of music.

Chapter 4 examines the narrative strategy of movement. The analysis focuses on movement and dance as a way to depict *the magic act*.

Chapter 5 discusses the narrative strategy of artisan skills. It focuses on how artisan skills, such as weaving, are used to depict *the magic act*.

Chapter 6 discusses the narrative strategy of knowledge, with academic framework and the knowledge of properties of gems as approaches to depicting *the magic act*.

Chapter 7 analyses the narrative strategy of primordial language, in which the knowledge of the primordial language, the language in which the fantasy world has been created, is used to access Magic.

2 – Magic

This chapter expands the definitions of fictional magic in fantasy provided in the introduction. The definitions of fictional magic in this thesis are set within the *magifocal* approach, in which fictional magic becomes a lens for readings of texts.

This chapter begins with a section on magic as an object of interdisciplinary studies, followed by a section on definitions of fictional magic in fantasy. This is followed by a section that expands the two key terms in this thesis: *the magic act*, which is a narrative event during which Magic is accessed, and *the magic-user*, who is the character who performs *the magic act*.

2.1 (Non-Fictional) Magic as an Object of Study

There is a critical stigma associated with (non-fictional) magic as an object of study, and it has its roots in the attitude towards magical practice *per se*, in which magical practice is considered to be disreputable or 'regressive' to a human mind. In the words of the twelfth-century scholar Hugh of St. Victor:

> Magic is not accepted as a part of philosophy, but stands with a false claim outside of it: the mistress of every form of iniquity and malice, lying about the truth and truly infecting men's minds, it seduces them from divine religion, prompts them to the cult of demons, fosters corruption of morals, and impels the minds of its devotees to every wicked and criminal indulgence. (*Didascalicon*, 1177, p. 154)

Hugh of St. Victor sees magic as a distraction from the 'true' purpose, which is the Christian

religion, its study and practice. Hugh's words are grounded in the European medieval Christian worldview, in which the Christian religion influenced all disciplines of life. From that standpoint, magical practice was associated with pagan, pre-Christian rituals, as well as the study of demonology and its practice. It is this understanding of magical practice, which leads Hugh to claim that magical practice infects minds of men and 'fosters corruption', in helping the faithful to stray from the path of salvation. Hugh's thoughts are nor far removed from those of Theodor Adorno, despite the difference of philosophies and the gap of years between the two scholars. Adorno argues in 'Theses Against Occultism' that 'occultism is a symptom of regression in consciousness' (*Minima Moralia: Reflections on a Damaged Life*, 1981, 238) and frames his criticism of magical practice in psychoanalytic terms. His idea, that the magical practice shows the 'regression' of the mind and, therefore, the lack of evolutionary progress of the individual, echoes medieval attitudes. While St. Victor refers to the spiritual and religious regression that magical practice leads to, Adorno refers to the intellectual regression. Bruno Latour goes even further in his condemnation of magical practice, and its study, in *The Pasteurization of France* (1988), where he warns: 'Do not trust those who analyse magic […]. They are usually magicians in search of revenge' (p. 212). Latour applies Adorno's idea of 'regression' and uses it to suggest that the study of magical practice is a 'regression' of the critic. Latour's assumption is that the study of magical practice is symptomatic of a search for the legitimisation of the magical practice within the academic environment. For Latour, this means the study of magical practice must be performed by practitioners, rather than non-practitioners.

The thoughts of Hugh of St. Victor, Adorno and Latour on the (non-fictional) magical practice reveal a trajectory of derogative perception of the study of magical practice. This criticism is one of the major reasons why the academic interdisciplinary study of magic by non-practitioners began only a century ago. The study of magic as a contemporary scholarly

discipline incorporates a multitude of interests and begins with anthropologists. James Frazer in *The Golden Bough* (1890) treats rituals and magical practices as a form of pre-philosophical worldview, arguing that magic is symptomatic of the pre-scientific mentality. Stuart McWilliams in *Magical Thinking: History, Possibility and the Idea of the Occult* (2012) sees Frazer's claims as reductionist, but admits the importance of Frazer's work in sparking the academic interest in magical practice, and, therefore, paving the way for scholars such as Bronislaw Malinowski, whose work on reformulating prevailing Victorian attitudes toward magic and culture led to the rise of contemporary anthropology (see Malinowski's, *Magic, Science and Religion and Other Essays*, 1948).

The work of historians, such as Keith Thomas (*Religion and the Decline of Magic: Studies in Popular Beliefs in Sixteenth and Seventeenth* Centuries, 1971), Frances Yates (*The Occult Philosophy in the Elizabethan Age*, 1979) and Richard Kieckhefer (*Magic in the Middle* Ages, 1989) have been instrumental in the discussions of magical practice, especially that of a terminological nature. Lynn Thorndike's *A History of Magic and Experimental Science* (1923–1958) is among the crucial studies by non-practitioners of magic and investigates texts on magical practice at the intersection of science, religion and ritual. The study is an attempt to show the evolution of magical thinking into scientific thinking. Although the structure and the execution of the study can be somewhat chaotic, this can be attributed to the sheer amount of material that Thorndike incorporates in his *History*. The studies mentioned above represent the collective body of texts which constitute the cornerstone of (non-fictional) magic as an academic object of study.

2.2 Defining Fictional Magic

Fictional magic shares many connotations with non-fictional magical practice. According to Rodney Stark in 'Reconceptualising Religion, Magic and Science' (2001):

> Magic refers to all efforts to manipulate supernatural forces to gain rewards (or avoid costs) without reference to God or Gods or to general explanations of existence. (pp. 115–116)

Stark's definition is broad, as it incorporates any form of *effort* to manipulate the reality, regardless whether that manipulation is successful. Stark also uses the term 'supernatural forces' to describe the access to force that is not part of the nature of our world and, therefore, not a part of physical reality. Stark's definition is problematic in terms of fantasy literature for two reasons. First, in fantasy literature the term 'magic' is used to signify efforts that succeed in altering the physical reality of the world. Second, the use of 'supernatural' as a term in the fantasy context is not useful, because it is difficult to establish the 'nature' of fantasy worlds. Therefore, the 'supernatural' of the fantasy world is even more difficult to establish. However, Stark's definition points to two ways in which the term 'magic' is used in fantasy.

The two meanings of the term 'magic' refer to the two elements of the fantasy world that have a physical representation within the fantasy world, that is, their depictions can be identified across different fantasy texts. The first meaning of the term 'magic', which Stark calls the 'supernatural force', is 'the central force' of the diegetic world in the case of secondary world fantasies, and 'the central force' of the fantastic domain in the case of primary world fantasies that have magic intruding into the primary world reality. Jane Mobley, whose term 'the central force' I have borrowed, argues in 'Toward a Definition of Fantasy Fiction' (1974) that fantasy worlds '[…] are informed by Magic, and the reader must

be willing to accept Magic as the central force without demanding or expecting explanations'. I agree with Mobley that fictional magic constructs diegetic worlds/domains. However, my argument throughout this thesis is that in the contemporary fantasy genre explanations as to the way this fictional magic works within the diegetic world are necessary for the reader to grasp the intricacies of the diegetic world or domain.

Magic, the 'central force' of the fantasy world, that courses through it like electricity, is sometimes shown to the reader as a form of visual reminder that Magic is being accessed. Usually authors see it as a form of light or shimmer and this example from David Eddings's *Queen of Sorcery* (1984), can be seen as an such earlier depictions. In the excerpt below, the character that is in the process of accessing Magic, Garion, is experiencing the process with his senses:

> A strange sensation tingled in that palm, and then his own hand burst into flames. There was no pain, not even a feeling of heat, as a bright blue fire burst from the mark on his hand and wreathed up through his fingers. The blue fire became brighter – so bright that he could not even look at it (pp.345-346).

Eddings presents a depiction of Magic where at least two senses are involved, making the process of accessing Magic a palpable experience. Garion feels Magic coursing through his hand and manifesting itself through light and blue fire. Following in Eddings's footsteps, Tamora Pierce choses light as the visual prompt that one of the characters is accessing Magic in *Wild Magic*: 'White light – Alanna's magic – appeared over her hands' (p. 61). A slightly different approach towards depiction of the 'central force' of the fantasy world is taken by A. Lee Martinez in *A Nameless Witch* (2007), in which the titular nameless witch is performing a curse:

> Several hours of uninterrupted cursing later, I took a break. I opened my eyes.

> The swords shimmered with half-finished magic. It was coming along nicely, and I stood with a slight smile. (p. 129)

The visual prompt offered by Martinez is not used to show that Magic is being accessed but to show its lingering effect instead. The 'shimmer' of the swords is a visible sign that the witch's attempt to access Magic has been successful. The physical manifestation of Magic is a useful device, which helps the reader to accept Magic as a 'central force' of the fantasy world.

The second meaning of the term 'magic' in fantasy literature is the ability of the character to access the 'central force' of the fantasy world, Magic. The character accesses Magic and deploys it to alter material or immaterial reality in ways that would be either physically impossible or difficult to achieve otherwise. In the example below, a witch is accessing Magic to alter the world:

> I arranged the swords in a circle, blades outward. Then I sat in the ring's center and spent the next four hours with my head down, mumbling and enchanting. Technically, witches do not enchant. We curse. It's a slight difference. I endowed the swords with the power to dispel illusions in the right hands, but as they were cursed, any man who called upon the magic would age a day for every phantom destroyed (Martinez, p. 128).

The nameless witch accesses Magic to perform a curse, Martinez's depiction of which explains the fictional magic in his/her world as well as showing how it works. The way the witch does that is simple: she just sits for hours and mumbles. There is no complicated ritual involved. However, this is a first-person point-of-view narrative, which means that the witch is the narrator of the story and the primary source of information on Magic. Martinez uses this to focus on the depiction of the consequences of the witch's activities and differentiates

between forms of magical activity possible in this fantasy world. The use of Magic in Martinez's world is presented as a form of a balancing act, where one power is given in exchange for another. That is, the swords give power 'to dispel illusions', but also take the prospective user's life energy. Martinez finds a neat way to limit the power of magical objects, a feat that is often overlooked by authors. Further, the witch 'endows' the swords with Magic, which means that she extends the use of the 'central force', which is usually reserved only for the characters that have the ability to access it, so others can access it as well.

The third meaning of the term 'magic' is connected to the way critics think about the fantasy genre. Critics of fantasy often deploy the word 'magic' to mean an 'impossible' element, which differentiates fantasy from other genres. For example, Irwin uses 'the impossible' to signify the figment of imagination that this 'impossible' indicates, the fantastic element that differs the fantasy world from the actual world. The element itself does not have to be Magic or the use of it *per se*. The 'impossible' of fantasy can be any fantastic element of the world, whether these are fantastic creatures, like dragons, or fantastic settings, like lands with fantastic topography. In this understanding, the term 'magic' is more of an abstract construct. However, in this thesis, the focus is predominantly on the first two meanings of the term: magic, as the 'central force' of the fantasy world, and the ability to access it come together in *the magic act*, which is the subject of the next section.

2.2 Magic and *the Magic Act*: Constancy and Temporality

Fictional magic in fantasy can be associated with two concepts related to a sense of time: the concept of constancy and the concept of temporality. The concept of constancy pertains to an unchanging state of an object. The object lasts and remains constant, regardless the passing of

time. The concept of temporality pertains to a fleeting nature of a moment. Moments are in flux, they change. Moments do not last and in this they are temporal. Both of these concepts of time can be discussed from the *magifocal* perspective and each corresponds to one of the concepts of fictional magic present in a fantasy text. The concept of constancy can be associated with Magic and the concept of temporality can be associated with *the magic act*.

The central force of the fantasy world, Magic, can be associated with the concept of *constancy*. If Magic is present in a fantasy world, the initial assumption is that Magic permeates the world and thus is constantly present. The disruption of the state of constancy of Magic is often used by authors as a narrative device which either begins a story or is introduced at a later stage as a route to interesting possibilities within the story. This device is a part of 'thinning' in John Clute's rhetorical fantasy sequence explored in *The Encyclopedia of Fantasy*. Thinning is a dangerous change in the world and can manifest itself in the 'thinning of texture', and 'the loss of Magic in the world' is one of its manifestations (p. 339). An indication that Magic is either missing from the world, but it was present in this world before, or, an indication that Magic is slowly dwindling from the world, implies that Magic is difficult to access. Some authors make a point of writing their narratives around this issue with the constancy of Magic, such as Diana Wynne Jones in *The Magicians of Caprona* (2000) and Roger Zelazny in *Nine Princes of Amber* (1970). A sense that Magic is difficult to access can be detected in both novels. One of the characters in *Nine Princes of Amber*, Random, expresses his concern on the possible difficulties in accessing Magic by saying that: 'Ultimately, we will be reduced to walking, I'm sure, and it will doubtless take all our strength and ingenuity to make it, if we make it at all' (p. 30). Random means by the phrase 'make it' his own ability to access Magic and the ability to travel through the use of Magic, an ability that is becoming increasingly difficult to use, because of the dwindling constancy of Magic. Thus, the concept of constancy of Magic can be a plot device which leads to an

exploration of how the access to Magic can be improved or an exploration of how the prospective lack of Magic will influence the fantasy world.

The second concept of time associated with fictional magic is *temporality*. Temporality characterises *the magic act*. *The magic act* is a narrative event marked in the text and it has the magic user at its centre. The magic user accesses Magic and that action is temporal. For example, in the narrative strategy of music, once the song is finished, so is *the magic act*. In the narrative strategy of primordial language, the spell has a beginning and an end, which mark the boundaries of *the magic act*. Hilda Wengrower argues in 'The Creative-Artistic Process in Dance/Movement Therapy' (2009) that: '[Dance] is a *temporal art*: movements and body shapes are performed and gone instantly [...]' (p. 17). Wengrower's reference to temporality in the context of dance can be extrapolated and applied in the discussion of *the magic act*. *The magic act*, whether it is depicted through the narrative strategy of movement or not, it is an event shaped by temporality: the access to Magic that needs to take place during *the magic act*, can last for a second or can last several hours. In *The Hundred Thousand Kingdoms* (2010) by N. K. Jemisin, *the magic act* performed by the protagonist, Yeine, takes only a few seconds:

> Then I closed my eyes and touched my chest. Nothing beat beneath my fingers; my heart had been destroyed. Yet something was there, giving life to my flesh. I could feel it. The Stone. A thing of life, born of death, filled with incalculable potential. A seed.
>
> 'Grow', I whispered. (p. 380)

In this excerpt Yeine is dead, but her soul lingers in her dead body. The short paragraph describing Yeine's thought processes before she performs *the magic act* offers a link between the state of Yeine's body, her lack of life, and the word Yeine uses during *the*

magic act. *The magic act* happens when Yeine says the word: 'Grow'. The moment she says the word is the moment she accesses Magic and alters the world. The depiction is short, because *the magic act* is short. A different depiction is shown to the reader in *A Nameless Witch* (2007) by A. Lee Martinez, where *the magic act* is a long process:

> Cursing is tedious, uninteresting work. […] Several hours of uninterrupted cursing later I took a break. (pp. 128-129)

The whole depiction of *the magic act* takes three pages, but the two lines shown above illustrate exactly why Martinez chooses it to be so. When Magic is accessed in *A Nameless Witch*, it is not meant to be easy or swift. The work of the witch is depicted in terms of hard work, long to the point of being boring. Even after several hours of work, the witch is still not finished. She only 'takes a break' to continue later on. Both cases of *the magic act* mentioned above last a certain amount of time. In these cases, Magic is present in the world. While Magic permeates the world and 'waits' constantly to be accessed, it serves as an anchor for *the magic act*. Although *the magic act* passes, its results linger. Therefore, the constancy of Magic and the temporality of *the magic act* are two sides of the coin that is fictional magic in fantasy.

2.3 *The Magic Act*

In this thesis I am proposing that *the magic act* is an analytical unit, one that can be located in the course of the narrative and used to discuss fictional magic. In *Forbidden Rites* (1997), Richard Kieckhefer uses the term 'magical act' in his description of medieval magical practice:

> To be sure, not all magic is book magic: much magical practice arises from

> oral culture, is transmitted orally, and is used without needing inscription on paper or parchment, even if it is the largely accidental circumstance of its having been transcribed at some point that accounts for its survival and its accessibility to us. But in the later Middle Ages certain forms of magic were increasingly assimilated to liturgy and increasingly written, so that *a magical act* was the performance from a script, or the observance of a rite whose details were enshrined in a text. (italics mine, p. 4)

Kieckhefer refers to a magical act as an act of performing magic. I understand *the magic act* in fantasy similarly but I specify it in terms of my *magifocal* terminology. Therefore, *the magic act* is a narrative event during which the magic-user accesses the 'central force' of the fantasy world, Magic, and directs it towards a desired effect. This direction usually results in some form of alteration of the world, which would be difficult to achieve without the use of Magic.

When *the magic act* is depicted through the strategy of magic, it is *familiarised*. That is, the fantastic event is depicted in terms that are familiar to the potential reader, so it can be better understood by the reader. The familiar element of everyday reality used in the process of *familiarisation* to depict *the magic act* tends to be familiar to readers across all cultures, for example, music or language.

2.3.1 *The Magic Act* as a Transaction

In most fantasy texts analysed in this thesis, the *magic act* works as a transaction in which access to magic is not easily obtained. In Pierce's *Wild Magic*, Daine uses her ability to heal several birds at the same time. However, Daine is unaware of the strength that is necessary to heal others and being unable to control her ability (pp. 35–36). Therefore, she exhausts

herself in the process. Daine's example demonstrates how the price of fictional magic functions as a narrative restraint and how it prevents the magic-user from being omnipotent.

In novels where the physical aspect of *the magic act* is shown, it could be associated with the target audience: the transformation into adulthood and the changes within the body that take place alongside it, are marked within *the magic act*. Following this logic, fainting can be physical demonstration of the process of maturation of the body.

> A plover lay in the road. She picked it up, to find a wing was attached by only a bit of skin. Tears rolled down her cheeks to fall on the dying bird. All around her birds lay in the rushes, bleeding, dead.
>
> 'I'm sorry, little ones', she whispered. 'You should've stayed hidden.' Her temples pounded. Stripes of black and yellow fire crossed her vision. Her ears filled with roaring sound, and she fainted.
>
> Onua saw her fall. A bird that had been in Daine's hand jumped into the air and zipped past, nearly missing the K'mir's nose. In the marsh, she heard a song. Birds took off, clumsily at first, as if they were stiff (pp. 34–35).

In this excerpt, Daine is depicted as an unaware magic-user, who does not know she can access Magic. Her lack of knowledge costs her physical strength, which is passed on to the birds during *the magic act*.

2.4 The Magic-User

The magic-user is the character who has the ability to tap into 'the central force' and can use it to alter the fantastic world/domain. There are many terms that signify the magic-user in a

fantasy text. Enchanter, magician, sorcerer, wizard and witch are a few of the titles bestowed onto magic-users. This section investigates the depictions of the magic-user across the contemporary fantasy genre from the perspective of their titles, while attempting to answer three questions: who can perform fictional magic in fantasy, what are the differences between those who can, and finally, how these two influence the shape of the narrative.

'Magus' is one of the oldest terms in the literary world referring to magical practice. The magi were a priestly caste in ancient Persia and their arrival at Jesus's crib is depicted in every nativity play. In the entry for *Magus* in *The Encyclopedia of Fantasy* John Clute stipulates that '[a] magus is likely to be male, elderly, wise, powerful and manipulative' (p. 619). A magus is thus defined as an archetypical magic-user, akin to Gandalf in *The Lord of the Rings*. However, a magus does not necessarily have to be a magic-user but can be a figure 'dedicated to the gaining of knowledge, to the penetrating of arcana which may be forbidden, he may be dangerous; he may be a secret master; he may be the head of an order or caste, either openly or in secret', a prototype amalgamation of the role-playing mage and priest (Clute and Grant, p. 619).

Traces of the magi can be found in most magic-users across contemporary fantasy, especially in those who act a guide to the world of magic (for a detailed explanation of the guide figure see Diana Wynne Jones's *The Tough Guide to Fantasyland*, 2004). Ogion in Le Guin's *The Wizard of Earthsea* (1968) and Kulgan in Raymond Feist's *Magician* (1982) are two similar examples of the guide figure that echoes the Magi. These guides introduce protagonists (and readers) to the fantasy worlds which they occupy. But more importantly, they introduce the protagonists to the rules of magic. Once the protagonists, Ged and Pug, learn the rules of magic, the readers learn the narrative strategy of fictional magic, which is primordial language in both cases. Master Elodin in Rothfuss's *The Name of the Wind* is a variation on a magus figure – a magic-user whose magic is shown to be incomprehensible,

uncanny and beyond the reach of the protagonist, even after Kvothe becomes Elodin's apprentice. A good example of a magus figure whose use of magic is not obvious is Deth from Patricia McKillip's *The Riddlemaster of Hed* (1976). Deth is shown initially as a wise, merry figure rather than the powerful, manipulative magic-user he turns out to be in the course of the trilogy. In Trudi Canavan's *The Black Magician* trilogy, the High Lord Akkarin is the embodiment of a magus. He is the magician-in-chief of the guild of magicians which is dedicated to the pursuit of magical knowledge. Akkarin is also a secret master of forbidden blood magic and, although he is not as old as he initially seems in *The Magician's Guild* (2001), he is definitely manipulative and dangerous, because of the knowledge and the ability he possesses. Canavan builds Akkarin's character by exploring all the archetypical qualities of a magus. Akkarin's use of the forbidden arcana poses ethical questions over the use of magic and leads to the finale of the trilogy, which is a dispute about the extent to which one can use evil practices for the greater good. Canavan humanises Akkarin by making the protagonist Sonea discover and understand the motivations behind Akkarin's actions, which elevates him from the archetypical context of a magus, in which a magus is a powerful enigmatic figure whose magical abilities are not in primary focus, to that of a more contemporary magician whose possession of magical abilities is important, but whose use of magic matters most.

The Encyclopedia of Fantasy acknowledges multiple meanings of the term magician, but it defines it mainly in terms of stage magic, a performance of conjuring tricks and stage illusion. However, in the primary examples explored by this thesis 'magician' is used in a manner similar to that of 'wizard', designating an active practitioner of magic. In both *Magician* and *The Magician's Guild* the use of the term as a title for a magic practitioner does not reflect the context of stage magic; both novels deal with magic as an everyday element of secondary reality. Magic, as in most cases analysed by this thesis, is not a trick or

the illusion of a capable performer but a power that can be accessed and exercised by the magic-user. In both novels, 'magician' is an occupation that not only requires some element of talent on the part of the magic-user, but also a substantial amount of training.

The title of a wizard is similar to the magician, with slightly stronger connotations of a magus. Terry Pratchett, famous for his humorous portrayals of wizards and withes, provides the following depiction of the wizard in *Equal Rites* (1987):

> He came walking through the thunderstorm and you could tell he was a wizard, partly because of the long cloak and carven staff but mainly because the raindrops were stopping several feet from his head, and steaming (p. 8).

In his depiction of the wizard, Pratchett shows the reader that this is no ordinary character, but a character who has the ability to access Magic, because the rain does not behave as it would in normal circumstances. A non-magical character is usually soaked by the rain. However, the wizard is unaffected, because the rain steams before it reaches him. Further, the wizard is dressed *like* a wizard, or at least how a wizard is dressed in Pratchett's Discworld universe: he has a staff and a long cloak. The above depiction is simple and elegant in the way it imparts on the reader the information about the magic-user, because it depicts the wizard through its physical attributes (a male in a particular set of clothing) and magical attributes (he evidently has the ability to use Magic).

In his explorative definition of 'wizard' David Langford makes some observations based on contemporary fantasy works that are worth noting (Clute and Grant, pp. 1026–1027). First, the wizard is 'most often a male, human practitioner of magic' (p. 1026). All wizards considered in this thesis are male and human, so the nature of the wizard and his gender is not problematic. There seems to be no female counterpart of a wizard as in the case of a sorcerer (sorceress). 'Wizardess' is a possible morphological construction, but on the

basis of the sample employed here, wizardry remains solely the dominion of male magic practitioners, except in Terry Pratchett's *Equal Rites*, which is the story of Esk, the 'first female wizard' (p. 12). What Langford fails to address in his discussion, is the re-exploration of the maleness of wizards in Le Guin's *Tehanu* (1990), which is a direct response to the division of genders and resulting from it genderisation of access to Magic in the first three Earthsea novels. Perry Nodelman in 'Reinventing the Past: Gender in Ursula K. Le Guin's *Tehanu* and the Earthsea "Trilogy"' (1995) provides an analysis of the impact the writing of *Tehanu* had on the previous novels. Nodelman argues that Le Guin reinvents the whole trilogy by providing *Tehanu* as a new lens for viewing the social structure of the world Earthsea. Such form of rewriting the past is an interesting take on Magic in general and can be seen in this thesis, especially in the case of the narrative strategy of artisan skills (see Chapter 5).

Pratchett makes the gendered division of magic-users into wizards and witches the main concern of the book. Although throughout the book Esk's magical title remains unstated, it is evident from later Discworld novels that she becomes a wizardess (see *I Shall Wear Midnight,* 2011). Langford discusses 'proposed hierarchies' of wizards based on the example of Lyndon Hardy's *Master of the Five Magics* (1980), but fails to mention any other 'hierarchy' to provide a comparison. As this book is one of the few novels that attempt to systematise magic diligently, delineating its branches and rules with nearly mathematic precision, it stands out as an example of a novel that treats magic as realistically as possible. Hardy utilises Arthur C. Clarke's perspective on magic in which '[a]ny sufficiently advanced technology is indistinguishable from magic' (1973, p. 39, fn). Hardy manages to achieve an effect that is characteristic of the 'explained gothic' of Ann Radcliffe in *The Mysteries of Udolpho* (1794), where the fantastic elements cease to be incomprehensible, an effect which makes Hardy's novel an acute case of an 'explained fantasy' (see also: Aguirre, pp. 106–

110). However, without other examples of that kind, it is difficult to see *Master of the Five Magics* as anything other than an exception to a general trend in fantasy writing. This is to use one title for a magic-user as an umbrella term for various forms of magic or to use one of the titles as the term easily recognised by the readers that introduces magic into the narrative. Once one form of magic is introduced as an inherent part of the world/domain, other forms of magic can be introduced without using the standard titles for magic-users, as the presence of magic and its rules becomes an assumed part of fantasy reality.

In *A Nameless Witch*, A. Lee Martinez explains the difference between *the magic act* performed by a wizard and a witch:

> Cursing is tedious, uninteresting work. Most witch magic is not particularly flashy. It gets job done without making a bog show. Wizards love throwing up their hands, bellowing and shooting sparks in the air. Or so Ghastly Edna had taught. It was their stock and trade. But witchly showmanship was mostly in the feigned madness, pointed hat, unflattering frocks, and raspy cackles (pp.128–29).

In this depiction of differences between *the magic act* performed by a witch and a wizard, Martinez follows Pratchett, whose depictions of *the magic act* performed by these two magic-users are almost canonical to the contemporary fantasy genre. The witch accesses Magic in a 'not particularly flashy' way, because a witch's *magic acts* are considered to be practical. The wizard's *magic acts* are 'flashy' and are supposed to look the part; that is, *the magic act* performed by a wizard is supposed to be spectacular.

Sorcery is a term predominantly reserved for magic 'worked with evil intent' (Clute and Grant, p. 885), although the sorcerer or sorceress does not have to be an evil character. In David Eddings's *Belgariad* cycle (1982–1984) Belgarath is referred to as a sorcerer. His

magic cannot be termed as black magic, and he is a character that defends the good. But he could be an exception to the rule. In Terry Pratchett's *Sourcery* (1989) the sourcerer is the source of magic, a wizard squared. In Discworld a wizard is the eighth son of an eighth son and wizards are not allowed to marry, to avoid the birth of future sourcerers. Pratchett plays with the original term 'sorcerer' and identifies the source of problems with the term by developing a context for it. The sourcerer in *Sourcery* is not mean by nature, but simply terrified of the mean spirit of his father and pushed to perform greater and greater feats of magic, which leads to accidents and the balance of magic being disrupted. Another example of a sorcerer can be found in *A Nameless Witch*, where sorcerer Soulless Gustav begins to remake the world through his power, not because he wants to repair the world or make it better, but because he can. Magic here is represented as a power that corrupts and it reflects the original meaning of the term sorcery.

Brian Stableford reminds us that the connotation of evil associated with sorcerers derives partially from the overuse of the term in the pulp subgenre of heroic fantasy propagated by Robert E. Howard and his imitators, to the point of its being dubbed 'sword and sorcery' (Clute and Grant, p. 885). The basic shape of warrior and magic-user characters is derived from these early stages of genre development. The corruption associated with sorcery stems, thus, from the exploitation of the sorcerer figure in 'sword and sorcery' stories, and the figure of the sourcerer in *Sourcery* is a pastiche of this style.

Stableford further points out that sorcery has an 'illicit nature' which makes it 'not clearly distinguishable from witchcraft' (p. 885). By 'illicit nature' of sorcery Stableford means that in a fantasy world that is the setting for the sorcerous magic user, sorcery is often forbidden by the law. This illicit nature, however, is also connected to the fact that until 1950s witchcraft was outlawed in Britain. Although Stableford claims that sorcery is not 'clearly distinguishable from witchcraft', I would argue that the representations of sorcerers

in contemporary fantasy differ substantially from representations of witches. The illicit nature of sorcery is depicted in Pratchett's *Sourcery* and in Jean Lorrah's *Savage Empire* (1981), but the sorcerers in these two novels have very little in common with Pratchett's or Martinez's representations of witches. The representations of witches and sorceress differ, because there is a clear distinction between sorcery and witchcraft, and that this distinction is brought on by the rise of modern pagan witchcraft in the twentieth century and its influence of the depictions on the witches in fantasy literature. One of the main terminological differences between the term 'sorcery' and 'witchcraft' is that the term 'witchcraft' is much more embedded in the history of magical practice. However, for a term with a rich history, the definition of witchcraft is surprisingly vague. In *Persuasions of the Witch's Craft* (1989), Tanya M. Luhrmann discusses the modern practice of the witch's craft and argues that the meaning of witchcraft is: 'a revival, or re-emergence, of an ancient nature-religion, the most ancient of religions, in which the earth was worshipped as a woman under different names and guises throughout the inhabited world. She was Astarte, Inanna, Isis, Cerridwen […]' (p. 45). Luhrmann suggests that the modern practice of witchcraft is a form of religion that echoes mythologies from all over the world and in this she perpetuates the postulates of Margot Adler. In *Drawing Down the Moon* (1979), Adler presents modern witchcraft as 'a religion that dates back to Palaeolithic times, to the worship of god of hunt and the goddess of fertility' (pp. 45-46). The natural approach to witchcraft that Adler and Luhrmann advocate, and its depiction of the witch as a priestess of the earth, differs substantially from the depiction of a medieval witch, flying a broomstick to attend the Sabbath. This discrepancy between the modern witches and historical witches is very aptly explained by Lois Martin in *The History of Witchcraft: Paganism, Spells, Wicca and More* (2015). Martin argues:

> Perhaps the easiest way to approach the confusion and discrepancies that exist

> between modern pagan witchcraft and historical witchcraft is to look at the subject in terms of the two classical systems of thought that underpin each type of witchcraft. Whilst the magical element of Wicca is ultimately a child […] of Neo-Platonic Renaissance, historical witchcraft beliefs had their foundations in medieval Aristotelian thought. The Aristotelian scholars of the Middle Ages believed that magic could only be performed with the aid of demons, hence the accusation that all witchcraft was the work of Devil. The Renaissance thinkers, however, postulated that magic was a natural science and that absolutely no demons were necessary in order for humans to relate magically to their environment. Whilst Neo-Platonism posited a natural explanation for magic, Aristotelian posited a supernatural explanation. (p. 4)

The medieval depictions of the witch reflect the Aristotelian view of witchcraft, in which the witch has to commune with supernatural entities to gain access to Magic.

> The witch was believed to make a pact with the Devil, who she worshipped at nocturnal gatherings known as the Sabbat (of Sabbath), which usually took place in some wild and remote area or cave. She flew to the Sabbat with her fellow witches, usually on a broomstick, and there they paid homage to the Devil, whom they worshipped. They invoked demons, cooked up gruesome feasts consisting largely of the flesh of unbaptised babies […]. (p. 5)

This depiction of the witch and her way to access Magic is far removed from the depictions of *the magic act* in this thesis. Only some elements of the medieval witch's trade or craft have been appropriated by authors of contemporary fantasy. For example, the hat and the broomstick are the main attributes of the witch in Pratchett's Discworld. Even when Pratchett sources an occasional narrative event from medieval depictions, such as a Sabbat, a cauldron spell or an invocation of demons in *Witches Abroad* (1991), his overall approach to

witchcraft in Discworld, apart from being a pastiche on witchcraft in general, is an approach that favours the Neo-Platonic perspective of Magic arising from nature.

The Neo-Platonic view on witchcraft is often perpetuated by contemporary authors of fantasy. Martinez strengthens his own perpetuation in *A Nameless Witch* by clarifying that the medieval attributes of the witch are solely a part of tradition of witchcraft, rather than instruments of power: 'It was their stock and trade. But witchly showmanship was mostly in the feigned madness, pointed hat, unflattering frocks, and raspy cackles' (p. 129). In these lines Martinez demonstrates the argument of the novel. Being a witch involves adhering to a whole set of assumptions, including the assumptions rising from the Aristotelian view of witchcraft. A witch is expected to look and behave in a certain way – she should be old, ugly and with at least one wart; the possession of a familiar animal is helpful and forging friendships with non-witches is not advisable. But this depiction of the witch is only a form of performance, a stagecraft. *The magic act* is performed when the witch accesses Magic and for that no medieval attributes are necessary, because the witch can access Magic without them. However, due to the tradition of witchcraft built upon the Aristotelian view, even a Neo-Platonic witch has to adhere to the historical assumptions in order to be recognised as a witch.

In most cases witches tend to be female, although as with the term wizard, there are exceptions where the term refers to both sexes. For instance, in *Witch Week* (1982) by Diana Wynne Jones, the term 'witch' applies to all magic-users. The same technique is used by J. K. Rowling in *Harry Potter and the Philosopher's Stone* (1997), where the term 'wizard' applies to all human magic-users.

The gendered nature of terms for magic-users has interesting implications, particularly for female magic-users. The difference between a witch and an enchantress or sorceress is a substantial one. In his article on the enchantress in *The Encyclopedia of*

Fantasy, Langford argues that:

> An enchantress or sorceress tends to differ from a witch in being considerably more powerful, socially elevated, physically attractive and well-dressed – though the last two attributes may be only magical glamour. (Clute and Grant, p. 318)

The term 'sorceress' used to be popular in the 1970s and 1980s. C. J. Cherryh used it to describe Morgaine in *The Morgaine Chronicles* trilogy (1976–1979) and Jean Lorrah used it to describe Aradia in *The Savage Empire* series (1981–1988). Both characters exhibit all the qualities that Langford mentions, but are not recent in terms of publishing dates. A more recent use of the term enchantress can be found in Diana Wynne Jones's novels, but in the male form. Chrestomanci, who appears in a number of Jones's novels, including *The Magicians of Caprona*, is an example of an enchanter (see also: David Eddings' *Enchanters' End Game,* 2007). He is more powerful than any other magic-user in Caprona and he is the one who is asked for help in time of need. He is elegant and charming, but does not possess the air of a sexual predator that, according to Langford, is associated with an enchantress (Clute and Grant, p. 318). It might be so, because the novel is a children's book or/and because Chrestomanci is a good person. It might also be because Chrestomanci is married to a very plain woman, who keeps him grounded in the realities of simple everyday life (see *Charmed Life*, 1997).

Langford claims of the enchantress that: 'If evil, she may heartlessly manipulate men through desire and sex as well as enchantment' (p. 318). There is a counter-implication here that if an enchantress is good, she will not be manipulative, that being a characteristic of a sorcerer. However, the possibility of corruption associated with great power bears on the term enchantress, as does the indication that it is a person who sees more or 'further' than others, being able to enchant the sight or cloud the judgement of others. The sexual undertone of the

term is not an exploration of the magical abilities of an enchantress, but a connotation that has a bearing for all female magic-users. Female magic-users tend to be deployed as a part of a dichotomy, in which they act as the counterpart to an ideal of a pure and innocent heroine. In such a dichotomy, a witch, a priestess and an enchantress/sorceress is 'the other', unbound by moral expectations and thus seen as free to be everything but pure and innocent.

Examples of female enchantresses are difficult to find in more recently published fantasy, which indicates that the term is out of use in favour of the much more popular wizard or witch. Milly, from *The Lives of Christopher Chant* (1988) by Diana Wynne Jones, is one of few examples, but, as it is a children's fantasy, the sexual undertones are not explored. In young adult and adult fantasy, the character of a priestess is often 'enchanting', but she tends to be much more subtle in exercising power through magic, and much more obvious in doing so through sex. In the *Avalon* series (1983–2004) by Marion Zimmer Bradley, the priestesses are responsible for the fertility and renewal of the land, land being understood as the physical domain of animals and plants, but also as the kingdom. The rite of renewal is performed in a sexual union between the priestess and the king or prospective ruler of the land. Jennifer Fallon also uses sexual tension as the priestesses' tool in *The Second Sons* trilogy (2002–2003), in which the High Priestess of the Shadowdancers, Belagren, advances in the ranks of priesthood and the social ladder. The qualities of Belagren, however, have very little to do with fictional magic, as Fallon uses the attributes of a priestess to depict a rise in political power rather than magical – Belagren is manipulative, but she does not possess any magical abilities. Instead, she uses knowledge to maintain the appearance of having magical abilities derived from her goddess and she uses her sexual prowess to influence the ruler of Senet. Despite Fallon's use of classic attributes of the priestess/enchantress, her trilogy does not depict fictional magic at all, but rather illustrates how the priesthood caste uses the idea of magic as a clever deception in order to manipulate the royal family and the people of Senet.

As in the case of a witch, the job of the priestess comes with a set of expectations – appearance being key, as the priestess tends to be the face and the representative of the divine on earth, which makes a priestess much more akin to an enchantress. The figure of a priestess as explored in contemporary fantasy is often doomed in her ability to exercise power, always striving for more and being unable to rule other than by proxy – being a lover to powerful men: the king in Avalon, Fallon's ruler of Senet, or Paul in *The Fionavar Tapestry* trilogy (1984–1986) by Guy Gavriel Kay. The last is an example of gradual subversion of the priestess figure, whereby at the beginning of the trilogy Jaelle is manipulative and hungry for power, whereas by the end she is 'calmed down' by the healing power of Paul's love: Paul is a man who becomes endowed with godlike powers and is thus able to rule the priesthood with Jaelle. Kay depicts Jaelle's need for status and political power as a void that needs to be filled, and which can be filled by love in exchange for some of the political power.

It is interesting how in the case of female magic-users political power and love do not often come hand in hand; usually it is either one or the other. There are powerful heroines who have magic and love, but they usually stand side by side with an equally or even more powerful man. Robin McKinley's *The Blue Sword* (1982) is one of the first contemporary fantasy novels in which the female protagonist develops into a warrior and the user of a magical object – the legendary sword Gonduran. However, when she becomes the queen of Damar, Harry rules alongside her king. Despite being an incredibly powerful magic-user, Harry remains second to her king in terms of political power. Rhapsody, the main character in Elizabeth Haydon's *The Symphony of Ages* series (1999–2015), is a development of the powerful female protagonist; although she is constantly perceived as frail or delicate by her male companions – being small of stature – she is an excellent swordswoman, and also wields a legendary sword. McKinley's Harry is much more realistic in that respect, because she is tall and physically impressive, which makes her stamina for sword-fighting probable,

while Rhapsody seems to be physically lacking as the sword-killer she keeps being shown to be. Despite their physical differences, both women have status, magical power and love, albeit both come to it with great difficulty and after many perturbations. McKinley and Haydon are writers interested in making women central to the process of becoming a magic-user and an epic fantasy hero, and their respective epic fantasy cycles reflect that interest.

A further development in the trajectory of the female magic-user is represented by Jaenelle in Anne Bishop's *The Black Jewels* trilogy (1998–2000). Jaenelle is the reincarnation of the Witch, the most powerful magic-user in all the jewel worlds. At the end of the trilogy she is the ultimate Queen of all witches and magical creatures, her power not dependent on or affected by any male, her spouse being just that: a spouse, not a ruler. This example, however, differs significantly from others because of the matriarchal social structure explored by Bishop. It allows for a complete reversal of gender power dynamics. In the examples discussed above (Fallon, Kay, McKinley and Haydon) the social structure is mainly patriarchal, forcing female characters into archetypical roles. In the worlds of *The Black Jewels* the sexual element traditionally linked with female magic-users is reversed in the character of Deamon, whose main skill is seduction, but a seduction based on enchantment and glamour as well as on physical abilities and his ultimate function in the narrative is to be a spouse to Jaenelle. This subversion of traditional gender dynamics in Bishop's work is a very successful experiment, as the patriarchal route to social power is fully questioned and explored. Further, Bishop's subversion of the social order allows her to link the strength of magical ability and the highest position in the government. The woman who is the strongest in magical terms is expected to lead and rule. Bishop's Jaenelle is expected to rule, not *despite* her ability like Haydon's Rhapsody, but *because* of it.

The reversal of patriarchal power dynamics evident in Bishop's work can be accessed in the RPG gaming world. It is not coincidental then that the development of RPGs has had

influence on many of the terms that are deployed to signify the magic-user. The gaming world has also reified many of these terms into very specific roles. Scott D. Vander Ploeg and Kenneth Phillips, in their article 'Playing With Power: The Science of Magic in Interactive Fantasy', provide an enumeration of magic-users from the role-playing games' context: '[...] mages, wizards, sorcerers, priests, magicians, seers, witches [...]' (p. 148). Vander Ploeg and Phillips discuss the specifics of how magic works in RPGs and mostly refer to magic-users by the term spell-casters, as this is a way in which magic-users function in a game environment – to advance further in the game a player has to use his/her character to cast a spell which will either protect the spell-caster or serve as a form of attack (pp. 148–53).

Spell-casters are divided into two groups: the mage class and the cleric class (Canavan, 'Looting the Dungeon', pp. 190–98). The main difference between the two classes is the way in which the magic-user gains access to power. In the case of the mage class, '[...] it is assumed that a spell-caster has to spend many years apprenticed to master mages, or attend a wizard's college and take classes in the arcane arts' (Vander Ploeg and Phillips, p. 148). In the role-playing environment, the ability to act upon the magic power which a wizard or mage possesses is based on the scope of knowledge acquired by the magic-user. For instance, Ged travels to the island of Roke to learn how to use his power, in *A Wizard of Earthsea*, one of the novels which, along with *The Lord of the Rings*, must have influenced the role-playing game's concept of the magic-user. The conceptualisation of the magic-user as a knowledge-seeking character had also an impact on fantasy texts published after the rise in the 1960s and the boom in the 1970s of the role-playing industry. As Vander Ploeg and Phillips note, some fantasy novels published in the 1980s have a distinct role-playing flavour in their conceptualisation of magic, which now is an assumed characteristic of the genre (pp. 142–44, see also Canavan, 'Looting the Dungeon').

In the case of the cleric class, magic is acquired as a result of divine intervention; if

the character has the favour of his/her god, spells are granted as a result of prayer (p. 149). There are many examples of priests or clerics in fantasy who possess magical abilities. In Elizabeth Haydon's *The Symphony of Ages* cycle there are five basilicas devoted to the five elements of the world: fire, wind, water, earth and air. Each basilica has its individual priestly caste overseen by a patriarch – the priests take care of the elemental forces, but mostly are responsible for transferring prayers via a chain of priests to the main patriarch, each attuned to his element. Haydon's gives limited magical abilities to her elemental priestly caste and does not choose to focus much on their magic much throughout the cycle. This might be because she is much more interested in developing a narrative around the character of Rhapsody, making an argument for the individualistic depiction of fictional magic in epic fantasy.

Trudi Canavan does something opposite to Haydon in *The Age of the Five* trilogy (2005–2006). Canavan builds her narrative around Auraya who is chosen for a priestess of the White, a priestly caste which is devoted to the representation of the gods in the human world. Like Haydon with Rhapsody, Canavan chooses a female protagonist who climbs to social and magical power throughout the course of the novel. However, Canavan's depiction of the priestly caste is quite different to that of Haydon. Canavan chooses to make her priestly caste very elite – there are only five such priests in the whole world, thus the title of the trilogy: *The Age of the Five*. The magic is acquired through divine intervention and Auraya finds herself possessing a particular talent granted to her by the gods: an ability to fly. In this Auraya is a rare example of a priestess protagonist, because she possesses an individual magical ability and can access it at any time. Usually, priests and priestesses are trained in rituals and through them have access to magic, as the example of Jaelle in *The Fionavar Tapestry* trilogy illustrates. Jaelle is the High Priestess of Dana and can access magical power by performing blood rituals in the temple. Without these rituals, Jaelle is left without magic.

More importantly, Jaelle's magical ability is tied to the sacred place devoted to her goddess. This is a powerful narrative constraint, because it makes Jaelle's fictional magic topographically dependant.

In the above examples priests possess magical abilities given to them by their deities. The transformation into a priest/ess is similar to that of a mage, although it usually requires faith and devotion rather than study and talent. Canavan's Auraya is an interesting exception to the latter rule, because she is granted a special talent. This aspect of Auraya's power can be seen as a result of the influence of the RPG mage class and it can be an explanation as to why the mage class now dominates the genre. Mage and cleric classes are both explored in fantasy, but the variety and dominance of the mage class is substantial. It may be because the mage class seems to be more attractive to writers and readers alike, being the more proactive and independent class. As the examples of Ged, Belgarath, Rhapsody and Jaenelle illustrate, mages have more influence on the narrative as they can perform stunning feats of magic as well as more subtle ones. Mages are more independent, at least on the surface, and have a multitude of practices to choose from in their repertoire of fictional magic, which is why the majority of examples used in this thesis are concerned with mages.

2.5 Concluding Reflections

In this chapter I have explained my key terms for the *magifocal* approach, which I use to discuss fictional magic in fantasy. I have argued throughout this chapter that the term 'magic' is used across fantasy texts in two ways. The first use pertains to Magic as the central force of the fantasy world (in the case of secondary world fantasies) or the fantastic domain (in the case of primary world fantasies). Thus understood, Magic is the force which exists in the fantasy world/domain as a permanent fixture. It may be difficult to access, it might not be

accessed at all through the course of the narrative, but it marks the fantasy world for what it is: an imaginary space in which fantastic elements interact. This feature is present in both primary world fantasy and secondary world fantasy texts.

The second use of the term 'magic' in fantasy texts marks it as the ability of the magic-user to access Magic, the central force of the world. This access takes place during the narrative event, to which I refer as *the magic act*. During *the magic act* the magic-user accesses Magic to alter the material or immaterial reality of the fantasy world.

In this chapter I have identified *the magic act* as a unit that allows for a detailed analysis of fictional magic in fantasy. Regardless of the narrative strategy used to depict the access to Magic, for example, whether Magic is accessed through singing the right tune or speaking the right words, or performing the right ritual, or applying the right artisan skill at the right moment; *the magic act* is an element that is present in all instances in which fictional magic is deployed as a part of the narrative. Thus, it can be used as a comparative tool across the varied narrative strategies used to depict fictional magic, as will be shown across the following chapters.

The magic act is an act is performed by the magic-user, the character with the ability to access Magic, and it is during *the magic act* that the access to Magic takes place and the central force is redirected according to the magic-user's intent. Some authors chose to depict *the magic act* it terms of economical transaction in which the magic-user pays a price for access to Magic, as in Robert Jordan's *The Eye of the World* (1990). This transactional side of the magic act serves as one of the narrative restraints against the possible omnipotence of the character of the magic-user.

There are other ways to restrain fictional magic in fantasy to avoid it becoming a 'deus ex machina' device or just a form of a thrilling special effect. One such way is to

deploy music as the narrative strategy of magic. In the narrative strategy of music, the magic-user has physical restrictions in his/hers ability to access magic, such as the use of voice or musical instruments. This and the whole narrative strategy of music is the subject of the following chapter.

3 – The Narrative Strategy of Music

This chapter explores *the magic act* in fantasy literature depicted through the narrative strategy of music. The narrative strategy of music encompasses the set of narrative devices which depict Magic, *the magic act* and the magic-user. These devices include, for example, the use of paratexts such as songs, and the use of italics. As music is a popular theme in the fantasy genre, I extrapolate from Werner Wolf's theory of intermediality as discussed in *The Musicalization of Fiction: A Study in the Theory and History of Intermediality* (1999). I deploy the theory of intermediality as a map of the different devices which authors use as a part of the narrative strategy of magic and, therefore, these devices also correspond to Wolf's terms, such as thematisation and musicalisation of fiction. I use *The Name of the Wind* (2007) by Patrick Rothfuss, *Dragonsong* (1976) by Anne McCaffrey, *A Storm of Swords* (2002) by George R.R. Martin and *The Spellcoats* (1979) by Diana Wynne Jones to explain Wolf's terminology in the section below. This is followed by an analysis of *Magicians of Caprona* (1980) by Diana Wynne Jones, *Ancestors of Avalon* (2004) by Marion Zimmer Bradley and Diana L. Paxson, *Anansi Boys* (2005) by Neil Gaiman and *Rhapsody: Child of Blood* (1999) by Elizabeth Haydon, all of which illustrate how authors depict *the magic act* through the narrative strategy of music.

3.1 Fantasy and Music: Werner Wolf's Intermediality in Practice

In this section the focus is on music and its close relationship with contemporary fantasy literature. John Clute stresses in the *Encyclopedia of Fantasy* that the relationship is 'in fact so profound and so pervasive that it might be easier to list texts with no relationship at all to

music [...]' (p. 673). Clute further argues that the figure of a musician, whether functioning as a main character or as a part of the setting, is so popular that it can be considered a characteristic of the genre (p. 673). The texts analysed in this chapter all illustrate the close relationship that fantasy has with music. Among other things, Werner Wolf's theory of intermediality unpicks the relationship that the literary text has with music. Therefore, the theory of intermediality offers an approach that provides an insight into analysing that very relationship in fantasy and the way this relationship is deployed in the depiction of *the magic act*.

Wolf's theory of intermediality looks at music and literature in the context of their mutual cooperation. That is, Wolf treats music and literature as two separate media. If these two media come together in one work, such work becomes an example of intermedial corporation, *because* the two media cooperate to create one text. There is, however, a problem with such an intermedial approach to literary works. In a written text, only one medium can be dominant: the written text itself. As music operates through sound, and the sound cannot be heard within the written text, music can never truly *be* music, especially when it appears in a work of fiction. However, as I will show in this chapter, and as Wolf argues, the fact that music cannot break through the textual signifiers does not mean that it is absent from a written text. Wolf's theory focuses on those examples of fiction in which music is present as subject matter and how through such a presence it may attempt to break the signifiers of the dominant medium. Writers often attempt to break the textual signifiers of the medium they work in in order to allow music to appear in a written text, as I shall show in some examples discussed below. Through these attempts writers create new instances of intermedial cooperation. In the following section I discuss elements of Wolf's theory in detail and show their use in analysing fantasy texts in general.

3.1.1 On Thematisations

Wolf is very particular in his analysis of intermedial texts and designs a complex terminology for this purpose. When music and literature cooperate within the space of one work in which the dominant medium is the written text, Wolf calls it an example of 'musico-literary intermediality' (p. 50). In fantasy, the musico-literary intermediality is easiest to identify, and appears as a 'thematisation' (p. 51). According to Wolf, a thematisation is the presence of music in a literary text in the mode of 'telling', where music is either mentioned or referred to (p. 51). This means that a fragment of text in which music is mentioned or described constitutes a thematisation. Therefore, when music is treated as a theme, as it is in the following quote from *The Name of the Wind*, it can be analysed as a thematisation:

> The evening's entertainment was led by one of the talented musicians from the crowd. He had a lute and showed that he could play it as well as any […]. His second song was even better, one that I'd never heard before. (p. 364)

The Name of the Wind is a novel full of music and magic, but Rothfuss does not use music as a narrative strategy of magic. Instead, he explores music as a major theme in the novel alongside magic. *The Name of the Wind* is the first volume in a trilogy and it covers the childhood and adolescence of Kvothe – a famous magician, warrior and musician. In the quotation above Kvothe describes a musical performance that he is witness to. The description is short. The music is referred to through words like: 'the talented musicians', 'lute' and 'song'. However, the reader is not provided with any specifics as to the actual performance of music. The notation of the song or even the lyrics of the song are absent from the text. The reader is made aware that the character experiences the music being played, so the music serves to set the scene.

Wolf distinguishes three forms of thematisations: intratextual, paratextual and contextual (pp. 55–56). All these can be found in fantasy texts, as will become evident from the examples below. The intratextual thematisation 'appears on the level of story wherever music is discussed, described, listened to or even composed by fictional characters or "figures"' (p. 56). Thus, Wolf uses the term 'intratextual', as the theme of music is found within the story itself. The above fragment from *The Name of the Wind* is an intratextual thematisation, because Kvothe listens to music and describes it. Wolf distinguishes between a 'figural' intratextual thematisation and a 'narratorial' intratextual thematisation, both of which are present in *The Name of the Wind.* The figural thematisation is an exploration of a character who is a musician or shows a character playing or/and composing music (Wolf, p. 56). Kvothe is an excellent example of this thematisation, because he is a musician and the novel is filled with scenes of him playing music, as shown below:

> The music came easily out of me, my lute like a second voice. I flicked my fingers and the lute made a third voice as well. I sang in the proud powerful tones of Savien Traliard, greatest of the Amyr. The audience moved under the music like grass against the wind. I sang as Sir Savien, and I felt the audience begin to love and fear me (p. 368).

As in the previous example from the novel, Kvothe describes the music being played. This time, however, he is the performer. This has a bearing on how intimately the music is described to the reader. It is no longer the case of a simple description where the scene is set, but an attempt to evoke music in the imagination of the reader through evocative description (Wolf, p. 70). Kvothe experiences the music as he plays it, his emotions influenced *by* the music and reflected *in* the music. This emotional engagement of Kvothe as a musical

performer is shown by the reaction of his audience. The music cannot be heard, but it is experienced through emotional language: 'The audience moved under the music like grass against the wind. […] I felt the audience begin to love and fear me' (p. 368). Music appears here in the written text and cannot break through the textual signifiers to 'be heard' by the reader, but Wolf argues that in instances such as this, where the music is being experienced on the emotional level, a form of hearing takes place. It is listening through 'associative quotation' (p. 70). If the writer is skilled enough, he/she can deliver such quality of reading experience that will lead the reader to associate the text with music that it attempts to represent.

Kvothe's performance is also a case of a 'narratorial' intratextual thematisation, because, as the narrator of a *mise en abyme*, Kvothe talks about music (Wolf, p. 56). In first-person viewpoint novels, the figural thematisations are very often narratorial thematisations as well, as is the case with many in the fantasy examples explored in this chapter (see the examples of *Dragonsong* and *Anansi Boys*, discussed later in this chapter).

The second type of thematisation differentiated by Wolf is also present in *The Name of the Wind*. The 'paratextual' thematisation takes place when 'the narrator uses musical comparisons' (p. 56). This means that the author attempts to show music through a semblance of its own signifiers, in the mode of showing, rather than just describe it in the mode of telling. The story of Kvothe is framed by a prologue and an epilogue, both entitled 'A Silence of Three Parts' (p. 1). The title of both excerpts refers to the notated structure of a musical work, where the musical piece is notated in parts of and for different instruments. In the following excerpt from the prologue, the silence itself is described as if it were a musical instrument:

> It was night again. The Waystone Inn lay in silence, and it was a silence of three parts.
>
> The most obvious was part was a hollow, echoing quite, made by the things that were lacking. If there had been a wind it would have sighed through the tress, set the inn's sign creaking on its hooks, and brushed the silence down the road like trailing autumn leaves. […]
>
> Inside the Waystone a pair of men huddled at the corner of the bar. They drank with quiet determination, avoiding serious discussions of troubling news. In doing this they added a small, sullen silence to the larger, hollow one. It made an alloy of sorts, a counterpoint.
>
> The third silence was not an easy thing to notice. If you listened for an hour, you might begin to feel it in the wooden floor underfoot and in the rough, splintering barrels behind the bar. (p. 1)

Silence is an absence of sound and Rothfuss depicts it here by showing the sounds that are missing. Thus, the reader is faced with a number of sounds, such as trees rustling in the wind or people's conversation in the inn. All these sounds are negated: first they are introduced and then shown as absent. This is a clever and powerful introduction to the novel. It marks silence with a sense of importance, giving it the quality of a character. The prologue is an attempt at imitating a musical piece written for three different 'sounds' of silence. Rothfuss differentiates between types of silence by assigning each a part of a musical instrument. Paradoxically, this silent piece is performed by silence itself. The whole excerpt

on silence is a narratorial thematisation, because it is the narrator who discusses various types of silence using a musical analogy, such as a counterpoint. However, by distinguishing between different types of silence and forcing the reader to pay attention to them, Rothfuss takes a step towards a more acute musico-literary intermediality, a 'musicalisation of fiction' (Wolf, p.70). Musicalisation of fiction takes place when the non-dominant medium attempts to break through the signifiers of the dominant medium. In literature it means that the dominant medium – the written text – attempts to imitate the non-dominant medium – sound – in the mode of showing (Wolf, p. 70). The excerpt from *The Name of the Wind* above shows how the lack of music can be presented as a piece of music. Rothfuss imitates a musical piece in a literary text. Of course, this imitation is just that, an imitation. But the evocation of music is strong, as it frames the whole novel as a piece of music and its importance in the reading of the novel should not be neglected.

Wolf incorporates Gérard Genette's concept of 'paratext' in his definition of paratextual thematisation. Wolf argues that the elements of narrative such as 'titles, forewords or footnotes, framing the principal text' can also thematise music (p. 56). The title of the prologue and epilogue to *The Name of the Wind* is 'The Silence of Three Parts'. The suggestion of the musical construction in the title of these excerpts and the fact that they are two paratexts framing the main story makes these a paratextual thematisation. However, there are examples of fantasy novels that deploy this particular form of thematisation within the titles of the novels themselves, rather than just chapters. A good example of such paratextual thematisation is Anne McCaffrey's *Dragonsong* (technically science fiction but often read as fantasy). *Dragonsong* is the first book in a trilogy, a trilogy that is incorporated into a longer series concerning Pern. The series depicts the lives of humans on the planet Pern, where dragons serve as means of transport and warfare. The human lives are led in a quasi-medieval culture where dragonriders are at the top of the foodchain. Other social classes, such as

harpers and artisans, occupy a lower place at the social ladder, and *Dragonsong* is the first novel in the series to focus on a non-dragonrider character. The trilogy that starts with *Dragonsong* focuses on the adventures of Menolly, a girl from a Sea Hold (her family deals with the processing of the fruits of the sea), who goes to the Harper Hall to study music. Until Menolly does so, women do not become harpers in Pern. This makes her a ground-breaking character in the context of the series, as she breaks the gender conventions of set career pathways in Pern.

In *Dragonsong,* the title of the novel refers to music in thea form of a song and it reflects more than one song in the novel. First, it refers to a narrative song, as in, the story that the readers are being told. It is the song of Menolly, as it is her adventures that the reader is asked to follow. Menolly is the one performing this song, but, more importantly, she is the one in charge of telling the narrative song of dragons. As a member of the Harper Hall, she becomes responsible for chronicling the lives of the people of Pern *and* their dragons. Further, the song refers to the specific events in the novel; that is, the excerpt in which the reader is being introduced to Menolly's unique musical skill, which is teaching fire lizards to hum in tune:

> The fire lizards adored the sounds and would sit listening, their dainty heads rocking in time with the music she played. When she sang, they'd croon, at first off-key; but gradually, she thought, their 'ear' improved, and she had a soft chorus (p. 148).

Menolly tames the shy lizards and teaches them to harmonise and communicate through sound, something no one else has achieved before her. The lizards, like dragons, can

travel through space in an instant. In a world without electricity and devices like telephones, the dragon-lizards become a solution to the problem of long-distance communication.

Music and its relevance to literature can also be considered 'in the context of a work' constituting a 'contextual thematisation' (Wolf, p. 56). It extends to the authorial interests and influences that might be found in the text or outside of it. *The Symphony of Ages* cycle is an excellent example of this. Elizabeth Haydon is herself a musician. This fact alone constitutes a contextual thematisation. Her affinity to music is reflected throughout her work, not only in the titles of her novels or their inner structure, but in the way she uses music. In Haydon's fantasy world sound lies at the foundation of everything:

> She knew the single note that reverberated in her soul, *ela*, the sixth and final note on the scale. *Each person is attuned to a certain music note*, her instructor had said. Rhapsody had been highly amused upon discovering her own: She was the sixth and final child in her family. The note fit her easily, it made sense to her. (p. 190)

This excerpt from *Rhapsody: Child of Blood* shows an interesting incorporation of an imaginary musical scale and its deployment in the process of world-building. Every object within this world has a distinct corresponding tone on a scale that Haydon constructs for this purpose. The scale is a manifestation of Magic, the 'central force' which is accessed during *the magic act*. In order to access Magic, the magic-user has to perform some form of music. When music is used as the narrative strategy of magic, the ability to perform music and the ability to access Magic are combined. The following section shows this process from the perspective of the magic-user.

3.1.2 The Magic-user as Musician

In the narrative strategy of music, the magic-user is a musician. The presence of the musician in text is a figural thematisation and it is suggestive enough for the reader to grasp the concept of *the magic act* depicted through the narrative strategy of music. There are numerous explorations of figural thematisation in fantasy and Roz Kaveney argues in *The Encyclopedia of Fantasy* that '[t]he figure of the minstrel, carried over from historical fiction into fantasy, draws on and often illegitimately combines a number of historically discrete sources' (p. 649). That is, the figure of a musician in contemporary fantasy is often a variation of a historical minstrel, often an amalgamation of more than one musical figure, but not always. Kaveney further argues that minstrels are 'not often protagonists [...], though minstrelsy is often an attribute of the hero [...]' (p. 649). A good example of this appropriation of minstrelsy can be found in *The Name of the Wind*. Kvothe has all the attributes of a fantasy hero: he is a magic-user, a warrior and an exceptionally talented minstrel. According to Kaveney's typology of various historical templates, Kvothe is in part a troubadour, as his mother was of noble birth; in part a jongleur, because his family's business was professional entertaining; and partly a skald, because his father was acting as an occasional adviser to his lord. Kvothe is a protagonist for whom music is one of the attributes. Even though Kvothe is a musician, his *magic acts* are never performed through music, which is a good indication that music is not the narrative strategy of magic in *The Name of the Wind*.

In the narrative strategy of music, the magic-user is always a musician of one kind or another. This means that the figural thematisation can always be found in fantasy texts in which *the magic act* is depicted through the narrative strategy of music. This is the case in *Rhapsody: Child of Blood*, where the titular protagonist is the magic-user *and* a musician. Rhapsody is trained as a bard, a minstrel from the Celtic tradition. Bards are not merely

entertainers. They are, first and foremost, historians. Bards memorise, recite and compose songs and sagas on the matter of the land to which they belong, thus preserving the history of the land and its people (Haydon, p. 85). Rhapsody's duties as a bard extend beyond that of a musician in a contemporary sense of the word, in which the musician is often just an entertainer, especially in the genre of popular music. The extra duties of the bard, however, do not change the status of Rhapsody as a magic-user in the narrative strategy of music. The character of Rhapsody, the magic-user and the musician, is a figural thematisation.

Magic depicted through the narrative strategy of music is a form of musico-literary intermediality. The musico-literary intermediality happens when the dominant medium is the written text and the non-dominant medium represented by the narrative is music. In the case when music is used to depict the ability to access Magic, the device used most often to introduce a layer of music into the narrative is a thematisation, the most obvious and popular, example of musico-literary intermediality. There is a difference, however, between a regular musical thematisation, as in *The Name of the Wind*, and between a thematisation that serves as a part of the narrative strategy which depicts *the magic act* in fantasy. Thus, when the thematisation is also a device in the narrative strategy of magic, it is a part of the set up *the magic* act.

Magic is very contextual. That is, the sense of how Magic behaves in the fantasy world and how it can be accessed is distilled by the reader from the hints the author provides in the texts. This task, of discovering the mechanism of *the magic act* can be difficult, especially in a novel that takes place in the primary world. This is the case with Neil Gaiman's *Anansi Boys*. The novel tells the story of Charlie Nancy, an accountant in his twenties, whose wedding plans get disrupted by the arrival of an unknown twin brother. The arrival of Spider (Charlie's twin brother) sets in motion a series of unexpected events, from the discovery of their father's death to the discovery that Charlie has the ability to access

Magic. As the action of the novel takes place in the contemporary primary world, the ability to access Magic is an eventuality that does not occur to the reader (or the protagonist, Charlie). Gaiman favours an intrusive technique of world-building Magic, in which fantastic elements, in this case Magic, bubble up to the surface of primary reality and disrupt it. For other examples of this technique see Gaiman's *Neverwhere* (1996), *Coraline* (2002) and *The Graveyard Book* (2008). The protagonist of *Anansi Boys*, Charlie Nancy, is a musician, although he does not realise that at the beginning of the novel. Charlie is the son of Anansi, the Spider god and trickster, and he has inherited the ability to perform *the magic act* through music from his father. However, Charlie is unable to sing, because he lives in a constant state of denial about the relationship between magic *and* music. This changes when Charlie discovers that he can perform *the magic act* while performing music.

It is easier to identify strategies of magic in secondary world fantasies or in fantasies where the fantastic domain is clearly separated from the primary world. However, even in the example of *Anansi Boys*, an example in which the boundary between the fantastic domain and the primary world is not easy to identify, the rule of the narrative strategy of music still applies. In *Anansi Boys* the instances of music performed by magic-users can be read as *the magic act*.

At first glance, *the magic acts* depicted through music can be read as a metaphor. In *Anansi Boys* the doctor announces to Charlie, whose mother is lying in the hospital terminally ill, that 'it would not be long now' and that 'his mother is fading fast' (p. 13). The following excerpt shows the scene from a hospital that takes place just after Charlie receives the bad news:

> Fat Charlie nodded, and gone in to his mother. She had held his hand, and was asking him whether or not he had remembered to pay the gas bill, when the

> noise began in the corridor – a clashing, parping, stomping, rattling, brass-and-bass-and-drum sort of noise […].
>
> There was a saxophone, and a sousaphone and a trumpet. There was an enormous man with what looked like a double bass strung around his neck. There was a man with a bass drum, which he banged. At the head of the pack, in a smart checked suit, wearing a fedora hat and lemon-yellow gloves, came Fat Charlie's father. He played no instrument, but was doing a soft-shoe shuffle along the polished linoleum of the hospital floor, lifting his hat to each of the medical staff in turn, shaking hands with anyone who got close enough to talk or to attempt to complain (pp. 13-14).

When Charlie's father comes to the hospital, Charlie has no hope of his mother's recovery and is embarrassed by his father's unconventional visit. In the actual world, visiting a cancer ward in the company of a brass band and with bottles of ale would be seen, as it is seen by Charlie, as inappropriate. Such a visit would end before it even started. Charlie's father comes to the hospital with a brass band to perform his wife's favourite song. This event could still be interpreted as nothing more than an unusually eager spouse wanting to cheer his other half, music being a means to this end. However, this is a fantasy novel and the impossible can happen; more importantly, *the magic act* happens. Charlie's mother goes into remission just one day after her husband's visit. Her swift and almost immediate recovery could be attributed to the natural resilience of her body or the effect of treatments, if not for the conversation Charlie has earlier with the doctor. Even with the help of latest medicine, patients do not go into remission overnight.

Gaiman purposefully sets the scene before Charlie's father arrival so *the magic act* and its effects can be noticed by the reader. When Mr Nancy (Charlie's father) visits the

hospital, he lifts the gloomy atmosphere introduced by Charlie's conversation with the doctor, the conversation that introduces the anticipation of Charlie's mother's impending death. The arrival of the brass band sets the scene further for the appearance of Mr Nancy, who possesses a charismatic personality and a presence which marks him as a magic-user. Mr Nancy extends this presence through music, enveloping everybody in it. Mr Nancy does not play any instrument himself, because he plays people like instruments. This is confirmed by the last line in this excerpt, where Mr Nancy shakes hands with 'anyone who got close enough to talk or to attempt to complain' (p. 14). Physical touch is key here, because it resembles the musician touching the strings of a guitar, only in this case, the strings *are* people. Gaiman's use of the brass band forms the background of *the magic act* and strengthens the connotations of Mr Nancy's actions.

Gaiman sets up his world by introducing it through music. The first line of the novel reads: 'It begins, as most things begin, with a song' (2005, p. 3). This is a clear marker as to the possible reading of the novel as an example of musicalisation of fiction, which helps with identifying magic as well. Furthermore, there is a link between what Gaiman does and the idea of the 'music of the spheres', which, as Clute explains, is 'a metaphor, sometimes taken literally in hermetic texts, of the sound of the Universe surceaselessly singing itself into being' (Clute and Grant, p. 673). 'The music of the spheres', as depicted by Gaiman, is a creation that happens in the form of music. Gaiman's world does not sing itself into being, but is sung by Charlie.

> Charlie filled his lungs, and he began to sing. 'I am Charlie,' he sang. 'I am Anansi's son. Listen as I sing my song. Listen to my life.'

> He sang them a song of a boy who was half a god, and, who was broken into two by an old woman with a grudge. He sang of his father, and she sang of his mother.
>
> He sang of names and words, of the building blocks beneath the real, the worlds that make worlds, the truths beneath the way things are; he sang of appropriate ends and just conclusions for those who would have hurt him and his.
>
> He sang the world.
>
> It was a good song and it was his song. Sometimes it had words, and sometimes it didn't have any words at all (p. 435).

Charlie's 'music of the spheres' appears towards the end of the novel. It is *the magic act* which alters the world. Gaiman begins the novel with a mention of a song and finishes with *the magic act* depicted through a song. It provides a skilful continuity, as the narrative turns a full circle. Further, at the beginning of the novel, Charlie is unable to perform *the magic act* and it is his father, Mr Nancy, who serves as an example of the magic-user. *Anansi Boys* is a novel that explores Charlie's development as the magic-user and *the magic act* above shows the abilities Charlie acquires in the course of this development.

In fantasy, as illustrated by the example of *Anansi Boys*, the 'music of the spheres' rarely happens on its own. That is, the world rarely sings itself into being. More often, it is the character of the magic-user that sings the world, as Charlie does at the end of *Anansi Boys*. Such depiction of music and magic, in which the two disciplines cooperate to create the fantasy world, can be found in early fantasy texts that predate the scope of this thesis; that is, J.R.R. Tolkien's short story 'Ailundale' (*Silmarillion*, 1977*)* and C. S. Lewis's *The Magician's Nephew* (1955). The latter is particularly important. Lewis's depiction of the

creation of Narnia by Aslan is an example of the magic-user accessing Magic and altering the material aspect of the reality with his voice, through singing. The depiction of Aslan as a singer, who uses music to perform *the magic act*, is one of the first of such depictions in the early fantasy genre (pre-1970s genre). This makes *The Magician's Nephew* one of the precursors of the narrative strategy of music.

In the narrative strategy of music, *the magic act* is performed by a magic-user who has a natural talent for music and/or is trained in music theory and practice. In *Anansi Boys*, Charlie has a talent for singing inherited from his father. In *Rhapsody: Child of Blood*, Rhapsody has a natural aptness for music that comes from her racial background. Haydon invents an elf-like race called the Lirin, a race that is naturally musically inclined. Rhapsody is also trained as a Singer, skilled not only with her voice, but other instruments like the harp. In *The Magicians of Caprona*, Diana Wynne Jones explores the possibility of a trained but inept musician. Angelica Petrocchi is a young magic-user who, when attempting magic, 'turned her father bright green by singing a wrong note' (p. 7). A miscalculation in *the magic act* brings on comical results in a novel designed for a young audience. However, it is precisely this comical effect that shows Jones's arguments on *the magic act* depicted through the narrative strategy of music. Jones argues here for precision in performing *the magic act* and she shows how musical talent is as important as musical training. Both are essential to a musician, and, even more so, to a magic-user who is depicted through the narrative strategy of music.

The natural talent for music and the training of the magic-user are parts of the process of familiarisation, because they incorporate magic into the familiar sphere of musical practice from the actual world. It is easier to understand the mechanism of music, even for a 'musical illiterate' (Brown, 1987, p. 8), than it is to understand the mechanism of a fantastic event, such as *the magic act*. In *The Magicians of Caprona* all magic-users, apart from

Chrestomanci, who is an enchanter from outside the world, are musicians. Their magical training coincides with their musical training, being two sides of the same coin. The novel explores a feud between two of the most magically accomplished families and it is set in a fantastic Italy. Every magic-user in the Petrocchi and Montana families is musically talented to some extent and trained in music from an early age. The musical lessons are implied when Elisabeth is introduced as a character. She is an Englishwoman married to Antonio, the future head of the family. The marriage is a scandal, because she is a foreigner and Antonio marries without the consent of the family. The only thing that saves him and Elisabeth from possibly dire consequences is the fact that she is 'the best musician in Caprona' (Jones, p. 13). Elisabeth's excellence in music is a familiarisation. It explains why she is the one who teaches children music. It further indicates that Elisabeth is an exemplary magic-user, showing that excellence in music is crucial to excellence in magic.

3.2 Magic-users: Duets and Choirs

Each arrangement of magic-users depicted as singers has a different impact on how the narrative is constructed. The solo appears to be dominant across the fantasy genre, because a soloist can perform magic on his/her own without any help. For instance, in *Rhapsody: Child of Blood*, Rhapsody is always able to perform *the magic act* when she has need of it; she does not need the support of other singers. In *Anansi Boys*, once Charlie overcomes his stage-fright, he is confident in performing *the magic act* on his own. The ability to perform magic on one's own provides the magic-user with independence. It gives the writer an opportunity to focus on the character development of just one character. Further, if only one character is able to perform *the magic act* in a particular way, that narrative strategy of magic becomes synonymous with the character: that is to say, *the magic act* is as much a part of the character as the character is a part of *the magic act*.

Ancestors of Avalon by Marion Zimmer Bradley and Diana L. Paxson, is an example of a novel in which *the magic act* is achieved solely through the use of vocal cords. The novel begins on one of the islands of Atlantis, just before the cataclysm which drowns its populace. The story follows Tiriki and Micail, who are the spiritual leaders and rulers of the island, and their escape from Atlantis to ancient Britain. In *Ancestors of Avalon*, the priests and priestesses are all trained in performing chants, because the perfection of their vocal training reflects on their ability to access Magic. The Atlanteans perform either duets or in choirs. The duet is a song of intimacy. In *Ancestors of Avalon* this intimacy is shown through the relationship of the two protagonists, Tiriki and Micail. Tiriki and Micail are married and their closeness, in private life and in religious life, is reflected in how they perform *the magic act.*

> Straightening, Micail began to sing the Invocation for the Equinox of the Spring, his voice vibrating oddly. […] Only by supreme effort could she [Tiriki] focus again on the song as it began to stir the stillness into harmony (p. 23).

This excerpt shows the beginning of a ritual which is supposed to calm the coming earthquake. During the ritual, Tiriki and Micail sing chants as a duet. Bradley and Paxson use the harmony in music to familiarise *the magic act*, which Tiriki and Micail perform. Further, *the magic act* requires utmost attention from the magic-user, which is shown through Tiriki and her difficulty in focusing. Once Tiriki manages to focus on the harmony, however, her efforts are rewarded with 'the stillness into harmony'. The 'stillness' of the earth right before the earthquake is turned into 'harmony' and reflects the result of *the magic act*, which is postponing of the earthquake.

In *Ancestors of Avalon*, the strength of *the magic act* lies in numbers. When the survivors of Atlantis decide to construct a henge of power, which is supposed to strengthen

their ability to access Magic and be a place of worship, they first form strands of singers, each strand corresponding to a different vocal range (Bradley and Paxson, p. 267). Only when the individual 'strands' of singers are completely trained and skilled enough to hold the harmony, can the task of the choir begin:

> Haladris lifted his hand, and the three bassos […] emitted a wordless hum so deep it seemed to vibrate out of the earth itself. The stone did not move yet, of course, but the first, responsive stirring of the particles within were apparent to Micail's inner eye.
>
> The baritones came in, Ardral and Haladris dominating until they modulated their voices, blending with […] the others in that range until all their throats were producing the same rich note. The shimmering energy about the target stone became almost perceptible to ordinary vision as Micail and the other tenors eased into the growing resonance, balancing the middle range. […]
>
> The contraltos joined the developing harmony, and then the sopranos came in, doubling the volume, and the song became a rainbow of overwhelming sound. The stone moved – empty space could be seen beneath it. (p. 267)

Once the performance starts, each strand of singers is directed to sustain a note of power, putting the block of stone into place. Bradley and Paxson use a number of musical terms to familiarise the reader with *the magic act* depicted through the music of a choir. The mention of bassos, baritones, tenors, contraltos and sopranos builds an audial image of a fully-fledged harmony and the power of sound such a choir can produce. The use of verbs such as 'hum', 'vibrate', 'modulate' reminds the reader about the developing range of sounds. The phrases such as 'growing resonance' and 'doubling volume' are further building blocks which develop this *magic act*. Apart from the familiarisation of *the magic act*, this

excerpt shows a depiction of Magic, the 'central force' of the fantasy world, that is accessed during *the magic act*: 'The shimmering energy about the target stone became almost perceptible to ordinary vision' (p. 267). Magic is seen here as an energy that shimmers and that can be perceptible to the magic-user. This is a rare case, because usually the authors focus on the depictions of *the magic act* and 'how' Magic is accessed, rather than how Magic is supposed to look. Showing Magic to the reader is a minor detail; however, the very fact of its being done deserves a mention, especially because Bradley and Paxson embed it in the depiction of *the magic act* so seamlessly.

As the example of *Ancestors of Avalon* shows, *the magic act* performed by a choir is much more difficult to stage and synchronise in the narrative than that of a single magic-user. A well-functioning choir demands a certain number of singers skilled in music. In *Ancestors of Avalon*, the choir is not ready to perform until a few years have passed, because not all acolytes who survive the demise of Atlantis are trained in music, or have voices good enough for singing. The training process of a group of singers is arduous, and it takes a substantial amount of time, which needs to be taken into consideration during the writing process of such a narrative. Bradley and Paxson spread their narrative over several years. During these years, the authors give the reader glimpses of the process of training. In the excerpt below, Micail trains one of the singers:

> '[…] Your voice has finally finished changing, is it not so?'
>
> 'Yes – I'm going to be a tenor, they say' Lanath flushed, 'like you.'
>
> 'Very good,' said Micail, 'and that is no mere polite encouragement. When it comes time to build the new Temple, we will need trained singers – so I think you ought to begin working with me now. […] Can you intone the fifth note and hold it? Yes, yes, that's good, but now listen, *very* carefully –'. (p. 178)

Micail first tests the voice of Lanath to have an idea of his range and whether his 'musical ear' is responsive (a voice is one thing, but without a good ear a singer might have little chance of success). Once Micail is confident the student meets the requirements, the training begins. The passage is short. However, it is long enough to show the reader what the process of training the prospective magic-user looks like in the variation of the narrative strategy of music that Bradley and Paxson favour.

The feats achieved as a result of *the magic act* which is performed by choirs of magic-users, are more impressive than the ones performed by magic-users working alone or duets. This indicates that the larger the number of magic-users performing *the magic act*, the more Magic can they access. In *Ancestors of Avalon* the strength of *the magic act* performed in large numbers is depicted in the scene in which the Temple is about to be built (p. 257; see p. 70 of this thesis). However, the example of *The Magicians of Caprona* illustrates the strength of Magic accessed during *the magic act* by a larger number of magic-users even better than does *Ancestors of Avalon*, because in *The Magicians of Caprona* the most impressive feats are performed, when *the magic act* is achieved by a choir of magic-users. When Old Niccolo discovers the smoking book which is responsible for the disappearance of Tonino, he begins to sing. After performing the spell twice, he directs the rest of the family to join him, 'like the conductor of a choir' (p. 98). Even though there are several people performing the same spell, it takes them 'ten repetitions to halt the decay of the book' (p. 98). Jones's use of a musical comparison confirms Old Niccolo's position in the family: he is a leader in magical affairs as well as the affairs of daily life. He seems to be the only person in the room who knows how to counteract this spell and does not hesitate to act. By joining forces with Niccolo, the rest of the family forms a choir which, by the logic of the more the better, strengthens the power counteracting the spell.

When Petrocchi and Montana families decide to fight, both families form choirs (pp.

104–108). Initially the battle is a disorganised event where everybody is shouting and singing spells at the same time and the chaos of the scene reflects the emotional turmoil of both families: each family has had a child kidnapped and blames the other. After the first wave of fury subsides, both families discover a song that allows them to truly focus their anger.

> The fighting began while they were still shouting. There was no knowing who started it. The roars on either side were mixed with singing and muttering. Scripts fluttered in many hands. And the air was suddenly full of flying eggs. […] Then someone varied it with a bad tomato or so. Immediately, all manner of unpleasant things were flying about Corso: cold spaghetti and cowpats – though these were very quickly coming from both sides – and cabbages; squirts of oil and showers of ice; dead rats and chicken livers. […]
>
> This was the first, disorganised phase of the battle, with everyone venting his fury separately. But, by the time everyone was filthy and sticky, their fury took shape a little. Both sides began on a more organised chant. It grew, and become two strong rhythmic choruses.

This excerpt shows what happens when a large number of magic-users perform at the same time, without any organisation. Jones argues that a group of magic-users need to be organised in order to perform *the magic act*, otherwise it affects chaos onto the fantasy world. The organisation of magic-users, in this case, becomes a grouping of two families into choirs.

The Montanas first establish a shield-charm by tramping rhythmically (p. 106). The tramping creates a beat sound similar to percussion, which provides a rhythmic canvas for other spells. It is also Jones's implicit imitation of music (Wolf, p. 57). In the description of the scene, Jones plants: 'The whole family did it. *Tramp, tramp, tramp*. "Testudo, testudo, testudo!"' (Jones, 2000, p. 106). The onomatopoeic words in italics mimic the sound of the

marching feet and the triple repetition prompts and enforces the beat in the reader's mind. The repetition of the spell's name afterwards further resonates the beat and the alliteration of the two lines creates an example of word music which '[...] stems from an acoustic dimension of the verbal signifiers [...]' (Wolf, p. 61). This combination introduces a 'sensory aspect' into the whole scene, depicting the magical musical experience (p. 61). Once the rhythm is established, Elisabeth leads a chorus of sopranos in a 'descant spell' also referred to as 'the hornet-song' (Jones, 2000, pp.106–107). Here Jones once again adds to the magical layer by using a musical term to precisely mark what type of musical experience the reader is being shown and what type of magic is taking place. A descant is '[...] a freely written or improvised soprano part added to a hymn tune while the tune itself is sung by the rest of the choir [...]' (Kennedy and Kennedy, 2007, p. 200).

By using the musical term Jones identifies the experience to which the reader is exposed, simultaneously directing the reader towards a fuller understanding of music, and through this, *the magic act*. The soprano chorus led by Elisabeth is a descant, but the term also refers to the next musical part performed by Antonio and Rinaldo, when they begin to sing 'gently, deeply, at work on something yet again' (2000, p. 107). The part sung by Antonio and Rinaldo is another spell, hidden in midst of the previous two. The attack spell reflects yet another meaning of descant. The descant is a form of medieval music in which a fixed melody is sung by one singer and accompanied by improvisations from several others. The Montanas perform a descant in this sense, as the two improvisations are built on the foundation of the first one. Even though the parts are performed by groups of singers rather than a soloist, each part is prompted by one leading singer and then picked up by others, forming developing waves of sound. Even the children do not escape the magical musical rivalry, sustaining the base of the harmony in the first spell, so the more skilled adults can improvise on its background (pp. 105–108). Jones is very meticulous in her use of

intermediality and its deployment in the depiction of *the magic act*.

3.3 *The Magic Act*: A Song

A song constitutes a special case of musico-literary intermediality, one that is an evocation through associative quotation (p. 70), which means that even if the lyrics of the song are not inserted as a paratext, the description of the song allows the reader to imagine it. The following excerpt from Haydon's *Rhapsody* illustrates this.

> She knew the single note that reverberated in her soul […] She sang it now, feeling the familiar vibration. The melody that would capture her essence was more elusive. Her true name, set to music, was easy enough; she started with that.
>
> From the simple melody line she built another refrain, a tune that resonated inside her and made her skin tingle. Note by note, measure by measure, she constructed the song, adding her voice to the composition she played on the higen.[1] Then, gathering her courage, she walked into the fire. […] The innate song of the fire was louder now and she matched her own namesong to it, singing in harmony. Instantly her eyes ceased to sting; she found, upon opening them, a realm of glorious colour, whipping around her like meadow grass in high wind. […]
>
> She sang loudly, turning the melded tunes of the fire and herself into a song of celebration. (p. 190)

[1] A higen is in Haydon's world 'a palm-sized stringed instrument resembling a tiny harp' (p. 189).

This excerpt shows Rhapsody in the midst of *the magic act*. Rhapsody plays and sings and walks straight over a bridge built from fire. To avoid being burnt alive, Rhapsody keeps using her ability to access Magic. Rhapsody remakes her body over and over through singing the song. However, only when she combines the song of her body with the song of the fire, can Rhapsody walk through the fire without pain.

The song is difficult to show in lyrics, because how can one show the lyrics to a song of fire? Instead, Haydon offers a visual sketch of the song allowing the reader to 'imaginatively recreate' the song (Wolf, p. 69, fn. 130). This device familiarises *the magic act*. Haydon's familiarisation of *the magic act* is a careful use of musical terminology. Words and phrases such as: 'the single note', 'the melody', 'set to music', 'another refrain', 'a tune that resonated', 'note by note', 'measure by measure', 'the composition' and 'singing in harmony', create a strong evocation of music. The evocation created in such a manner builds the familiarisation of *the magic act*.

When the song is used to depict *the magic act*, it becomes a magical spell. A spell is a 'a consciously directed act of magic' (Clute and Grant, p. 888), as Rhapsody's synchronization of her own song with 'the innate song of the fire' illustrates. Not all *magic acts* are spells, because many of *the* first *magic acts* tend to be performed unconsciously by untrained magic-users, as shown in the previous chapter. However, once the narrative strategy of magic is introduced and forms a part of the background of the story, the intent of the magic-user is evident. Rhapsody initiates *the magic act* and take an intentional part through its entirety. Rhapsody is the one who prepares the song, who walks into the fire and who decides to combine the two songs, thus saving herself from burning.

Ekman argues that songs are customary paratexts in fantasy, which is why, to an avid fantasy reader, the presence of a song in the fantasy text is a norm (Ekman, 2010, pp. 37–38). A transformation from music in the form of a song to *the magic act* is not entirely

unexpected. The dominance of the depiction of *the magic act* through a song can be attributed to the medieval tradition of a minstrel revived and popularised by Tolkien and his colleagues (Eden, 2010, pp. 1–7). Tolkien's fiction shows how songs embedded in the narrative text can become an essential element of a particular style. Contemporary fantasy, especially the subgenre of epic fantasy, demonstrates the continuation of this tradition. For example, G.R.R. Martin's fantasy cycle is called *A Song of Ice and Fire* (1996–) not by coincidence. The 'song' in the title refers to a time in the history of literature predating prose, where a song was a popular format of story-telling, similar to Icelandic eddas and sagas.

3.4 *The Magic Act*: Instrumental Music

Instrumental music is rarely used to depict *the magic act*. In the examples of fantasy texts that I have encountered, instrumental music usually functions as a thematisation, as the cases of *Dragonsong* and *The Name of the Wind* discussed in section 3.1.1 illustrate. Even when music is used as the narrative strategy of magic, instrumental music more often serves as a background for the vocal parts of the magic-user. Rhapsody usually plays the harp when she sings to access Magic, for example (Haydon, p. 67, p. 189).

The historical template used for the depiction of the culture in a fantasy world dictates the choice of musical instruments at the disposal of the magic-user. The needs of the people, the availability of materials needed to build the instruments and the practicality of music is associated with such a historical template. For example, *The Ancestors of Avalon* is based on a pre-mediavalistic template and has a tribal culture, in which music is used for rituals. In such a setting, simple instruments like drums and pipes suffice. Further, the portability of the instruments is important in fantasy, especially in secondary world fantasies, because the characters are often on some kind of journey. Therefore, a travel harp or a pipe is much more

practical than a piano and allows the magic-user to access Magic on-the-go. The most practical musical instrument from the perspective of plot-rendering is the vocal cords. They are the most portable instrument there is.

A rare example of instrumental music as a familiarisation of *the magic act* can be found in *The Spellcoats* (1979) by Diana Wynne Jones, in which music is used as a minor narrative strategy of magic. *The Spellcoats* is a pseudo-Neolithic fantasy and it is reflected in the instruments used to access Magic. The novel tells a story of four sibling children, who are forced to leave their home and find a new place in the world for themselves. One of the characters, Duck, becomes a magic-user. In the following excerpt, Duck is led in *the magic act* by his teacher, Tanamil, after the children call him for help:

> The answer was like a skirl of sheer anger, shrieking above the thunder of the falls and the rasp of the fighting. I looked up and saw Tanamil on the rocks above us.
>
> Tanamil has been very unhappy. […] His pipes screamed with rage and struck across our ears like terror. All around me, people fell apart from their enemies, staring and shocked. And the pipes screamed on, modulating to a wail and down to sobbing. […]
>
> I noticed that Tanamil seemed to be looking to the rocks behind me as if someone directed him. […] It was Duck. Duck was crouched there, playing as Tanamil played, with that intent and irritable look you have when you are doing something which is almost too difficult for you. And Tanamil was directing Duck.
>
> To the piping of both, even the noise of the falls grew quiet. (p. 201)

In this excerpt, Tanamil and Duck are the magic-users who access Magic by playing pipes. Tanamil begins *the magic act*. Jones uses alliteration, 'a skirl of sheer anger', and verbs, such as 'shrieking', 'screamed', 'modulating, 'playing' to evoke instrumental music in text. By evoking instrumental music in this way, Jones makes her familiarisation of *the magic act* successful.

3.5 Concluding Reflections

In this chapter I have examined the narrative strategy of music in contemporary fantasy. The narrative strategy of music is a set of musicalised devices which familiarise *the magic act*. During familiarisation, music is used to present a fantastic event, *the magic act*, in a manner familiar to the reader, so the reader can comprehend it and imagine it.

In this chapter I have used Werner Wolf's theory of intermediality to identify musicalised devices involved in the depiction of *the magic act*, such as the thematisation and the evocation. By disassembling the narrative strategy of music into a number of narrative devices, I have shown how *the magic act* can be depicted as either instrumental music or the vocal music. The use of instrumental music is rare, but the example from *The Spellcoats* shows that it is not non-existent. The vocal music is much more popular, as the examples in *Rhapsody* and *Anansi Boys* show. When the vocal music depicts *the magic act*, it is often done through a song.

In the narrative strategy of music, the numbers of magic-users who can perform *the magic act* have different consequences for the narrative. A magic-user who performs *the magic act* on his own (a soloist) is a popular choice. A solo magic-user is a much easier element of narrative to manipulate than, for example, twenty magic-users. Therefore, the use

of more than one magic-user in the performance of *the magic act*, requires extra narrative strategising. In the example of *Ancestors of Avalon* I have shown how the lack of trained singers requires an incorporation of extra narrative time to accommodate for training of the magic-users. The use of a larger number of magic-user may be difficult to stage, but it has its rewards. In the example of *The Magicians of Caprona* I have shown how a skilful depiction of *the magic act* which involves a large number of magic-users, can lead to spectacular displays of Magic. Both examples of texts, *Ancestors of Avalon* and *The Magicians of Caprona*, confirm that the more magic-users are involve in *the magic act*, the more Magic they can access, proving that in in this narrative strategy of magic, as in music, strength is in numbers.

In the narrative strategy of music, training of the magic-user and his/her talent are equally important. The talent of the magic-user and his/her training are not that essential to the performance of *the magic act* in the narrative strategy of movement, because the magic-user accesses Magic on a more instinctive basis, which is discussed in the following chapter.

4 – The Strategy of Movement

This chapter investigates movement as a narrative strategy of magic in fantasy. In the narrative strategy of movement, the magic-user deploys movement to access Magic during *the magic act*. In texts that deploy the narrative strategy of movement to depict *the magic act*, it is often the case that the magic-user is in need of some form of healing (of the mind or body), which is why in this chapter I extrapolate from theories of Dance and Movement Therapy (also referred to as DMT). In *The Art and Science of Dance/Movement Therapy: Life Is Dance* (2009), Sharon Chaiklin explains that: 'Dance/movement therapy is a profession based on the art of dance and augmented by psychological theories involving core human processes' (p. 3). Dance and Movement Therapy is a field, which explores the application of dance and movement in the process of healing of the mind and as such can be used to help explore movement as the narrative strategy of magic in fantasy.

The narrative strategy of movement is versatile in the way it can be applied to depict Magic, the 'central force' of the fantasy world, and in the way it can depict *the magic act*. Therefore, each of the texts analysed in this chapter shows a different set of devices within the narrative strategy of movement. The first section of this chapter analyses *Nine Princes of Amber* (1970) by Roger Zelazny and shows how walking is used as a device to familiarise *the magic act*. The second section of this chapter discusses the use of circular movement in the depiction of *the magic act*, with reference to *Shaman's Crossing* (2005) by Robin Hobb and *Lady of Light* (1982) by Diana L. Paxson. The two further sections of this chapter show other ways in which movements is explored as a narrative strategy of magic by analysing: *The Magician's Guild* (2001) by Trudi Canavan and *Star Dancer* (2006) by Beth Webb.

4.1 *Nine Princes of Amber*: Movement, Fantasy Sequence and DMT

The narrative strategy of movement often accentuates the healing/recognition part of the rhetorical structure of fantasy narrative that John Clute identifies in 'Canary Fever' (2004), because the act of healing aligns with *the magic act*. This alignment of *the magic act* and healing is visible in *Nine Princes of Amber* by Roger Zelazny. *Nine Princes of Amber* is the first novel in the series of ten Amber Chronicles. Amber is a mysterious and fantastic city-world, which the contemporary Earth is only a shadow-world. The royal bloodline of Amber has an ability to create shadow-worlds, worlds that are lesser copies of the original Amber. This ability is Zelazny's take on *the magic act*. The novel follows an amnesiac protagonist, Corvin, who attempts to discover his identity. In his article on 'healing' in the *Encyclopedia of Fantasy*, John Clute uses amnesia as an example in the structural sequence of the fantasy narrative (p. 458). The sequence, which he further demarcates in 'Canary Fever', is a four-part seasonal sequence which includes wrongness-autumn, thinning-winter, recognition-spring and healing or return-summer. *Nine Princes of Amber* is an excellent example of this sequence and the details of the strategy of magic are introduced to the narrative according to this structure.

Corvin's amnesia is at the key of the fantasy sequence according to which *Nine Princes of Amber* is written. 'A sense of wrongness [...], when it bears in upon the protagonist of a fantasy text, generally signals not a threat from abroad but the apprehension of some profound change in the essence of things [...]' (Clute, p. 1038). At the beginning of the novel Corvin wakes up in a hospital with no recollection of his accident or of his identity. The assumption is that his memory loss is a result of the recent accident. The quest to learn as many details as possible about his identity moves the narrative towards thinning. The loss of memory or lack of knowledge of one's fantastic heritage is a familiar trope in fantasy, often used as an element of wrongness and thinning. Other examples include Poul Anderson's

amnesiac protagonist in *Three Hearts and Three Lions* (1961) and Cecilia Dart-Thornton's in *The Ill-Made Mute* (2001). Examples, where the main hero is unaware of her/his heritage, can be found in Robin McKinley's *The Blue Sword* (1982), David Eddings's *The Pawn of Prophecy* (1982) and in Robert Jordan's *The Eye of the World* (1990). In these examples, as in *Nine Princes of Amber*, the lack of memory (or awareness) at the beginning of the novel leads to a narrative written in a detective mode. This means that the protagonist, in this case Corvin, is clueless in the ways of *the magic act*. The first glimpse of *the magic act* that Corvin experiences is when his brother Random performs it. Corvin's own initiation into *the magic act* comes later, when he faces a walk through the Great Pattern of Amber (a pathway that, once walked through, enables him to use his hereditary ability). The walk is a part of recognition and healing stages of the narrative. Further, Corvin's initiation is a much more detailed depiction of magic in Zelazny's novel than the initial glimpses. The *magifocal* approach to this novel demands a retrospective reading; therefore, I will discuss Corvin's walk through the Pattern first and then return to the depictions from the early stages of the novel, to show how these complement one other.

Zelazny's description of the Great Pattern of Amber it is presented through the eyes of Corvin, as if he saw it for the first time in his life:

> The floor was black and looked like smooth glass. And on the floor was the Pattern. It shimmered like the cold fire that it was, quivered, made the whole room seem somehow unsubstantial. It was an elaborate tracery of bright power, composed mainly of curves, though there were a few straight lines near its middle. It reminded me of a fantastically intricate, life-scale version of one of those maze things you do with a pencil (or ballpoint, as the case may be), to get you into or out of something. Like, I could almost see the words "Start Here," somewhere way to the back. It was perhaps a hundred yards across at

> its middle, and maybe a hundred and fifty long. (p. 57)

Corvin sees the Pattern as something fantastic and notes that the rest of the surroundings are rendered 'unsubstantial' by the Pattern. Amber is the original world and the Pattern is its centre, therefore the Pattern is the most condensed representation of reality, while everything that is further from it becomes less and less real. In Zelazny's terms, the further from the Pattern, the more shadow-like reality becomes. However, the Pattern is also the heart of Amber's magic. It enables the royal bloodline to create worlds that are shadows of Amber, which is why Corvin's observation on the Pattern's substantiality points to another conclusion. The Pattern is the physical manifestation of Magic in Amber. It represents the central force which runs through the original world and makes the creation of the shadow-worlds possible.

Even before Corvin approaches the Pattern, before he can remember his past, he experiences the proximity of the Pattern physically:

> It made bells within my head, and then came the throbbing. My mind recoiled from the touch of it. But if I were a prince of Amber, then somewhere within my blood, my nervous system, my genes, this pattern was recorded somehow, so that I would respond properly, so that I could walk the bloody thing. (p. 57)

Corvin's body recognises the Pattern before his conscious mind does. In the end, he has to trust that his body knows how to respond to the walk and that his ability to perform *the magic act* will return.

As he prepares himself for the walk, Corvin receives instructions from Random:

> […] It's an ordeal, but it's not impossible or we wouldn't be here. Take it slowly and don't let yourself be distracted. Don't be alarmed by the shower of

> sparks that will arise with each step. They can't hurt you. You'll feel a mild current passing through you the whole time, and after a while you'll start feeling high. But keep concentrating, and don't forget – keep walking! Don't stop, whatever you do, and don't stray from the path, or it'll probably kill you […]. (p. 57)

Random's advice is a quintessence of how *the magic act* has to be performed and the walk through the Pattern is the ultimate test, which is supposed to establish whether the potential magic-user is able to perform it. The walk through the Pattern is a test of physical and psychological endurance. First, the current of Magic courses through the body of the magic-user and ingrains him/her with the ability to perform *the magic act*. The sparks, which Random warns Corvin of, are a visual manifestation of that current. Second, a high level of mental concentration plays an important part in completing the walk, as any distraction might lead to straying from the path of the Pattern, which may result in the death of the magic-user. Third, the movement is essential. The movement enables the process of initiation of the magic-user to *the magic act* and Random warns Corvin that to stop is to fail the trial. That is why the language of movement sets the tempo of Corvin's walk. The passage which shows Corvin walking the Pattern is repetitive, each step mirroring Random's warnings and reiterating the importance of movement. Zelazny does not leave any doubts as to which narrative strategy makes *the magic act* in Amber Chronicles possible:

> *I moved forward* and regarded the line of inlaid fires that started near to the spot where I had placed my right foot. The Pattern constituted the only illumination within the room. […]
>
> *I strode forward*, setting my left foot upon it, and I felt the current Random had mentioned. *I took another step*.

> There was a crackle and I felt my hair beginning to rise. *I took another step*.
>
> Then the thing begun to curve, abruptly, back on itself. *I took ten more paces*, and a certain resistance seemed to arise. It was as if a black barrier had grown up before me, of some substance which pushed back upon me with each effort that I made to pass forward.
>
> *I fought it*. It was the First Veil, I suddenly new
>
> To get beyond it would be an Achievement, a good sign, showing that I was indeed a part of the Pattern. Each raising and lowering of my foot suddenly required a terrible effort, and sparks shot forth from my hair.
>
> I concentrated on the fiery line. I walked it breathing heavily.
>
> Suddenly the pressure eased. The Veil had parted before me, as abruptly as it had occurred. I had passed beyond it and acquired something.
>
> I had gained a piece of myself. (p. 58)

Corvin's walk through the Pattern of Amber is a trial of physical and psychical endurance, as the phrases, such as 'It was as if a black barrier had grown up before me', 'I fought it', 'I walked it breathing heavily', suggest. For Corvin, the walk through the pattern can unlock his ability to perform *the magic act* travel through shadow worlds, while the failure to complete the task may render him mad or even dead.

In the above use of the narrative strategy of movement, it is also a form of DMT, because, in the course of the walk the Pattern, Corvin 'overcomes discontinuity' (Chaiklin, p. 10). The 'discontinuity is Corvin's lack of memory. The movement of walking through 'an elaborate tracery of bright power, composed mainly of curves [...]' is an application of Dance

and Movement Therapy, in which the movement through the pattern is therapeutic. Once Corvin walk far enough into the Pattern, he begins to recover his memory: 'I had passed beyond it and acquired something. I had gained a piece of myself' (p. 58).

In *Nine Princes of Amber*, Corvin's brother, Random, serves as an example of the magic-user and he is the one who introduces Corvin (and the reader) to *the magic act*. When Random and Corvin travel together to Amber, Random is a guide to the world of magic as he takes Corvin on a journey through shadow-worlds. During their journey to Amber, Random insists on constant movement. They travel by car and Corvin drives through the ever-changing landscape, while Random attempts to take them to Amber. Corvin's observation on the nature of Amber's magic is false, because, at this stage of the narrative, everything is *about* Corvin's deep need to remember. As long as he lacks memory, Corvin is susceptible to the illusion that memory is *like* magic: power and might. In his damaged state Corvin misses the clues that are in front of him: Random constantly prompting him to move, to keep going, to sustain the state of movement above anything else:

> 'Then turn left at the next corner, and we'll see what happens.' I did this thing and as we drove along all the sidewalks began to sparkle.
>
> 'Damn!' he said. 'It's been around twenty years since I've taken the walk. I'm remembering the right things too soon.'
>
> We kept driving, and I kept wondering what the hell was happening. The sky had grown a bit greenish, then shaded over into pink. […] We passed beneath a bridge and when we emerged on the other side the sky was normal colour again, but there were windmills all over the place, big yellow ones.
>
> 'Don't worry,' he said quickly, 'it could be worse.'

> I noticed that the people we passed were dressed rather strangely, and the roadway was of brick. (p. 29)
>
> I considered Random. A little, weak-looking guy who could have died as easily on the previous evening. What was his power? And what was all this talk of Shadows? Something told me that whatever Shadows were, we moved among them even now. How? It was something Random was doing, and since he seemed at rest physically, his hands in plain sight, I decided it was something he did with his mind. Again, how?
>
> Well, I'd heard him speak of 'adding' and 'subtracting,' as though the universe in which we moved was a big equation.
>
> I decided – with sudden certainty – that he was somehow adding and subtracting items to and from the world that was visible about us to bring us into closer and closer alignment with that strange place, Amber, for which he was solving. (pp. 29–32)

Random moves physically and imagines the changes in the landscape – his thought-processes are a form of psychic movement. The mind and body are moving in unison on two parallel planes. However, the difficulty of *the magic act* is in bringing the body of the magic-user on physical plane to the same spot where the mind is on the psychic plane, so the two planes may realign and reach the ideal: Amber itself.

Further, Random's comments show the nature of his hereditary magic gift. Most important for this chapter: the movement is a necessary element of travelling to Amber, which means it is an essential part of Random's *magic act*. Of course, some form of movement is required to get to any place in the world. However, in this case, the movement

is more than just a way to get from point A to point B, because it enables Random to perform *the magic act*. Access to Amber is restricted to non-magic-users. Unless they are guided by a magic-user, they cannot find it. In *Nine Princes of Amber*, *the magic act is* the road to Amber.

4.2 On Circular Movement

The circular movement is often chosen as a familiarisation of *the magic act* in the narrative strategy of movement. The 'cyclic movement of rotation' is identified by Amelie Noack in 'On a Jungian Approach to Dance Movement Therapy' (1992) as the oldest form of dance (p. 191). The ancient nature of the circular movement makes it a useful device in the depiction of *the magic act*, especially if it is applied to in fantasy worlds that contain polarised cultures, as is the case with *Shaman's Crossing* by Robin Hobb. *Shaman's Crossing* describes the story of a young soldier, Nevare, and his early military career. After his training is complete, Nevare is sent to a military outpost at the outskirts of his country and there he becomes entangled in the fight between two cultures: his own ever-expanding military patriarchal culture and the pre-industrial, mysterious forest culture of the Specks. The Specks access Magic through dance and Hobb's polarisation of the two cultures is used early in the novel to treat Magic, its practice and dance, as a form of otherness. When Nevare encounters the Specks for the first time, the cultural polarisation is clearly marked. The Specks are prisoners in cages but instead of being held in a prison, they are used as an attraction at an amusement fair designed to entertain the city dwellers. Hobb shows the Specks as an entertainment act at a fair which bears a strong resemblance to a Victorian freak show:

> The girl stood up straight then and announced loudly, 'I speak. I speak. Quiet. Listen.'

> ‘Hey, then, what are you up to?’ the keeper demanded angrily. He shook his prod at them, but all of the Specks had stepped back, out of his reach. The girl, her face reddened and one arm bleeding from a long scratch, still manifested a sudden, savage dignity. It clothed her nakedness better than any garment. She tossed back her streaky mane and spoke clearly:
>
> ‘Tonight, we dance. Right now. The People dance the Dust Dance. For you all. Come close, come close. See us dance. Only one time! Watch it now.’ She beckoned us, waving her arms to urge us closer. (p. 535)

In this excerpt Hobb depicts Specks not as people but as circus animals. They are kept in cages and, if they become insubordinate, the Specks are prodded by their keeper. Hobb uses the term ‘keeper’ as a euphemism for the owner of the Specks, a man who gains wealth while exhibiting the Specks as an entertainment act. The portrayal of the Speck girl is particularly striking, because she is shown as naked and with a ‘streaky mane’. The depiction of her physical appearance is contrasted with that of everyone else at the fair, dressed and groomed. Further, the ‘savage’ nature of the Specks is reinforced when the Speck girl begins to speak and her use of language reflects her lack of fluency in it. The binary opposition between the Specks and the people who watch them sets the stage for *the magic act*.

Hobb indicates to the reader that *the magic act* is about to take place in the words of the Speck girl and her movements. Hobb uses capitalisation to differentiate between a dance and dance as *the magic act*, when she writes: ‘Tonight, we dance. Right now. The People dance the Dust Dance’ (p. 535). The first use of the word ‘dance’ can be, from the perspective of Nevare (the protagonist), understood as a dance that is to be performed for the sake of the entertainment of the gathered crowd. The words ‘Dust Dance’, however, are

evocative of shamanic dances and serve as the first indication that the dance is *the magic act*. The second indication is in the movements of the Speck girl: 'She beckoned us, waving her arms to urge us closer' (p. 535). The first reading of this movement is that the girl invites her spectators to watch her performance. As the main act in the show, the Speck girl gathers her audience. However, the spectators are unaware that the Speck girl's movements are already the beginning of *the magic act*, enticing the watching people to stay and be enveloped in the spell that she and her companions are beginning to perform:

> Slowly, feet shuffling, they began to circle the woman. She stood, her arms uplifted [...] and swayed in place [...]. The men circled her slowly, once, then twice. [...] Again the men circled her, dancing in close and then out in a larger circle. (p. 537)

The most important part of this depiction is the circular imagery of the dance. The Speck men begin form a circle around the Speck woman. Hobb's careful circular imagery echoes how fantasy writers often use this ritual quality of a circular dance to depict *the magic act* in the strategy of movement, especially if a dance is performed by a group of people (see Canavan, *Priestess of the White*, 2005; Pratchett, *Lords and Ladies*, 1992; Bradley, *Ancestors of Avalon*, 2004). As Noack explains, the pattern of the circular dance is contextualised in the history of ritual: 'Ritual and dance ritual were originally always round dances or showed a circular pattern, defining a sacred space' (2013, p. 191). Noack argues that the circular pattern performed by the dancers defines the 'sacred space', the centre of the ritual. In the case of the Dust Dance of the Specks, this 'sacred space' is the centre of *the magic act* where the Speck woman stands. She is the 'sacred space', because she is the magic-user.

Further, Hobb uses the language of the circular dance to show an image of a disturbed forest, the forest which is the natural environment of the Specks, the habitat from which they

are uprooted by their colonisers. The Speck woman sways in the middle of the circle, surrounded by shuffling men, who are like swirling leaves. The Speck woman mimics a tree. As she stands swaying in the middle of the circle with 'her arms uplifted', her arms are like branches in the wind. It is as if Hobb used Yeats's observations on the nature of the dance to depict the Speck *the magic act*: 'O body swayed to music, O brightening glance, How can we know the dancer from the dance?' (Yeats, 'Among School Children', p. 151). Although Hobb's dancers do not sway to music, her depiction of the Dust Dance follows in Yeats's footsteps. As Yeats argues that it is difficult to differentiate between the dancer and the dance, so Hobb argues, through her depiction of *the magic act* as a circular dance, that it is difficult to differentiate between the magic-user during performance of *the magic act* and her natural environment. The portrayal of the Speck woman as a tree is most ingenious, because it also shows the life cycle of the magic-user in the Speck culture. Once the Speck magic-users outlive their usefulness to the People, they go into the forest and become one with a tree –the magic-user physically merges his/her body with that of a tree, becoming a rooted, living combination of a human and a tree. The uprooting of and use of the trees for timber by the colonisers disturbs more than the natural environment of the Specks, it disrupts their sacred reservoir of life and knowledge. Therefore, the depiction of *the magic act* through the circular imagery of the dance, which marks the magic-user as the 'sacred space', is very apt. The magic-user is the representation of the forest during *the magic act* and she is the forest outside of *the magic act*, because her future is to become one with her chosen tree. This depiction of the magic-user explores the sense of otherness that is introduced to the text by the polarisation of the two cultures, Nevare's and the Specks'.

Hobb choses the circular dance to depict cultural otherness of the Specks and their *magic act*. In *Lady of Light* Diana L. Paxson also the circular movement to depict *the magic act*. However, she furthers her use of the circular dance to construct a sense of ancient

traditions in her fantasy world and to initiate the transformation of her protagonist. The novel is set in a pseudo-medieval country of Westria, a culture in which a monarchy rules the people and the land. Once they are invested, the king and queen have the ability to access the central force and apply it to calm natural disasters and manage natural resources. Faris, the protagonist, is a young woman who is set up from the beginning of the novel to become queen. However, she lacks the psychological acumen necessary to perform the function, aside from lacking the confidence to seduce the king. Faris has a physical deformation (a severely scarred arm) and considers it as her 'shame' (p. 35). Throughout her childhood Faris is led to believe that a fault in a woman's body indicates a fault in her spirit. Her insecurity is reinforced by her father:

> *A man desires perfection in the woman he loves.* Faris could not shut away the echo of her father's voice, the distaste in his eyes as he turned her marred arm and forced her to look at it. *If men say you are fair, knowing of this, they will be lying to you, and if you let them think you are fair, unknowing, you will be living a lie.* (p. 44)

Faris perceives herself as faulty, because of her father's words, which declare her physically unfit for love. As a result, Faris's physical scar covers a deeper psychic wound, which demonstrates itself by a nervous tic: 'Her hand moved automatically to rub at the hidden scar on her arm' (p. 72). Faris's psychic wound is the source of her lack of confidence and unhappiness. However, this changes when Faris performs *the magic act* during Beltane's celebrations.

Two dances take place during Beltane celebrations, both described in Noack's terms of 'cyclic movement of rotation'. In the first dance, all the maidens 'define the sacred space' while dancing around the Beltane pole. Faris is one of the maidens that joins that dance. The circular motion around the pole allows Faris to forget her insecurities and find joy in the

group dance, in which each maiden is an element of a large circle. Being a part of the dance gives Faris a sense of belonging, a sense which she has been missing her whole life. As the Maypole dance comes to an end, Paxson provides a hint to the reader, that the Maypole dance was only an introduction to what is to begin: 'Now the real dancing began as each girl tried to outdo the rest' (p. 105). The 'real' dance, that Paxson refers to, is the dance in which each girl is allowed to express herself through movement. This chance for individual expression is the beginning of *the magic act* for Faris, because this is the moment in the narrative where she begins to stand on her own feet, literally and figuratively.

The second dance takes place in the space already defined by the first dance – the circle around the Beltane pole. Each dancer performs a dance of their own until one is left standing. Paxson depicts Faris's dance through multiple circular imagery:

> […] Again she lifted the hair away from her neck, fanning it out so that it flared around her when she twirled and loosened the lacings at the neck of her gown. Her eyes were blinded by the blaze of the setting sun. […]
>
> Her knees bent; her feet began to tap out the rhythm of the drums. Music rippled along her body, drew her arms around her and out again as if they fluttered veils, lifted her into the air. She no longer saw the sun, or the other dancers beginning to fall around her, or even the King. She was the sun; she was the flames of the torches eager for the pyre. Faris danced. (p. 105)

This excerpt is full of circular imagery, which strengthens the idea of *the magic act* performed through a circular dance. Faris's body is shown as an image of overlapping circles: her long hair is 'fanning', which means she is turning in circles, the hair creating circles around her body as the ribbons did with the Maypole.

The description of Faris's body is presented in a series of circular images. Apart from her fanning hair, she has 'twirling feet', which suggests that the feet are rotating as well. There is no mention of the orb-like shape of Faris's eyes, but the attention of the reader is redirected toward their 'blindess'. Faris's eyes are no longer responsive to the scene that she is supposed to see while dancing, because she is utterly engrossed by the dance. The eyes are sometimes referred to as the mirror of the soul and this depiction of Faris only strengthens the idea that Faris is changing into a magic-user while dancing, because her eyes are turned toward Magic and her ability to access it. Further, Faris's opened arms that keep circling around her waist add another layer of rotation, mirroring her feet and hair, as is her 'pulsating heart'. The depiction of Faris's body serves to strengthen the idea of the ancient 'cyclical movement of rotation'. Faris is defining herself as the 'sacred space', similarly to the way the Specks defined the space around their magic-user. The difference here is that Faris does it all on her own, taking the initiative in her own hands, which is important from the perspective of the whole narrative. This is the moment in which Faris becomes independent and *the magic act* is the route to this independence.

The number of circular images in such a short paragraph is astounding, especially when Faris's surroundings are taken into account. Faris's dance is reflected in the circular imagery of her surroundings. The drums play as she dances and other dancers are mentioned circling around her. However, the flaming sun is the most evocative image of them all, aptly reflecting the change that is taking place during *the magic act*. Without knowing, Faris becomes a rotating beacon and a channel for Magic. Her ability to perform *the magic act* begins in this dance, as Paxon confirms in the words of another character: 'The Goddess rides her hard – there are few who can serve so directly as a channel of Power' (p. 107). The 'Power' mentioned here is what I call Magic in this thesis, the central force that courses through the fantasy world. Faris's ability to 'channel' that force is what makes her the magic-

user and begins her transformation from an insecure girl into a woman of power, the titular Lady of Light.

During the dance Faris becomes released from all physical and psychical tensions with which she comes into the dance: the psychic pain connected to her past injuries and resulting lack of confidence. Noack argues that the circular dance 'is a sacred act and helps to increase the sense of control and security' (p. 191). By performing *the magic act* depicted through the strategy of movement, Faris's 'sense of security and control' is restored. As a result, she discovers her ability to perform *the magic act* and with it attains a sense of purpose which propels her through the rest of the novel. Although Paxon describes Faris as a channel for Power, Wengrower's thoughts more aptly reflect the state of Faris as a dancer and a magic-user. While discussing the therapeutic properties of dance, Wengrower argues that the dancer is 'the message as well as transmitter' (p. 17). Faris transmits the Power, but can only do this, because she has the ability and the strength to access it in the first place. She transmits the Power and, in that moment, she is the Power. In *magifocal* terms, Faris can access Magic, which is why she is the magic-user who can perform *the magic act*.

4.3 On Cognitive Movement

The second variant of strategy of movement can be identified as cognitive movement; that is, magic that is performed within the space of the mind. In Trudi Canavan's *The Magician's Guild* (2001), Sonea is taught magic through a series of visualisation exercises, so she is able to 'move' through the space of her own mind in order to access her power.

> Closing his eyes, he slowed his breathing and sought the presence that would lead him to her mind. She was well practiced at visualising now, and he instantly

> found himself standing before an open doorway. Moving through, he entered a familiar room. Sonea stood at the centre. [...]– *Show me the door to your power.* She looked away. Following her gaze, he found himself standing in front of a white door. – *Now open it and listen carefully. I am going to show you how to control this power of yours.* (pp. 328–329)

In this example Canavan shows how language can lead the reader towards an experience in magic: the description of the cognitive process behind the magic act is uncanny. With the help of words like 'doors' and 'rooms', Sonea learns to comprehend the transformative processes that take place in her own mind. She is able to imagine the magical process, which leads her to the understanding of *the magic act* and leads to her subsequent development as a confident magic-user.

Sonea's tutor instructs her to 'open' the doors to her power, an action that requires movement in the physical reality, but which is performed *a*physically in the psychic reality (p. 329). The reader sees the (thought)process of Sonea's training, observing through the eyes of Sonia's teacher, who has access to her mind. This point of view is unusual, because the landscape of the mind is usually unavailable to the reader other than through the eyes of the magic-user him/herself. In a non-fantasy environment, due to the physical impossibility of the mind-reading process, the access to one's mind is always solitary, one-sided, shared only with the narrator. In a fantasy environment, however, what is usually an example of a figure of speech becomes a possibility.

4.3 *The Magic Act* and Emotional Engagement

In the strategy of movement, the emotional engagement of the magic-user is an important part of *the magic act*. Dance, as Wengrower argues, is '[...] markedly sensorial, which can be very emotional for the performer […]' (p. 17). Wengrower's comment can be extended to

movement as a strategy of magic. *The magic act* usually involves a degree of of emotion regardless the strategy of magic, especially if it is the first magic act performed by a magic-user unaware of his/her ability (see first magic acts in Chapters on Primordial Language, Music and Artisan Skills). In the narrative strategy of movement, however, the emotional engagement of the magic-user is much more palpable, precisely because of the sensorial nature of the strategy.

Fantasy authors often utilise the connection between dance, movement, ritual and emotion. Noack refers to this process as 'giving expression to psychic reality', which happens when emotion is materialised in the form of dance or movement. For example, in *Star Dancer* by Beth Webb, Tegen performs *the magic act* when she attempts to heal her father through Magic.

> She did not stop to think. She ran to her crook loft to fetch her shawl. In her head she could hear the little drummer boy striking the rhythm – different from the one he had used at Beltane, but the right one for Clesek's need. As soon as Tegen returned to her father's side, she tied the tied the silk around her waist and started to dance.
>
> As she moved she imagined the angry red flesh on Clesek's face cooled, and the swelling gone. The bleeding tears in his skin healed and pale scars stretched across his cheeks and neck. His grizzled beard was think and black again.
>
> Tegen danced and danced, watching the healing over and over again in her mind, until she started to stumble and sway. (pp. 56–57)

In this excerpt Webb depicts *the magic act* through dance, showing slowly and clearly to the

reader how the process of accessing Magic looks like from Tegen's perspective. Dance is used as a familiarisation andTegen's emotional engagement is shown to strengthen *the magic act* as it unfolds. Tegen imagines her father's healing process as she dances. The dance allows her to access Magic, while her imagination provides a direction toward which Magic is supposed to be directed, so *the magic act* can result in an alteration of the material world.

4.4 Concluding Reflections

In this chapter I have investigated various cases of *the magic act* depicted through the narrative strategy of movement. Magic explored through the narrative strategy of movement can be very easy to identify, because the movement is an explicit sign of *the magic act*. For example, in *Star Dancer*, whenever Tegen performs *the magic act*, she is shown dancing. In *Nine Princes of Amber* Corvin has to physically keep moving forward in order to be able to use his ability. In other cases, *the magic act* is depicted in the language of physical movement, while the movement itself is a psychic movement and takes place in the mind of the magic-user. For example, in *The Magician's Guild* Sonea's magical training takes place in the space of her mind, but is depicted through the language of physical movement. In this chapter I have explored both forms of movement as variations of the narrative strategy of movement.

The magic-users depicted through the narrative strategy of movement have one common denominator: they are usually, to some extent, injured or damaged physically/psychologically. In *Nine Prince of Amber* Corvin has an accident that results in amnesia. The physical injury or an echo of one, as in the case of Faris from *Lady of Light*, has psychological repercussions visible in the character's reaction to the fantasy world, including *the magic act*. The use of movement as the narrative strategy of magic allows for the use of

DMT as a tool to facilitate the character's emotional integration leading to his/her healing and development.

Emotional integration of characters is also an important of the narrative strategy of traditional skills. In the narrative strategy of traditional skills, *the magic act* is depicted through skills such as weaving and embroidery, which is the subject of the following chapter.

5 – The Narrative Strategy of Artisan Skills

This chapter discusses artisan skills as a narrative strategy of magic in fantasy. In the narrative strategy of artisan skills, skills such as weaving, smithery and beekeeping are used to familiarise *the magic act*. The chapter is divided into three sections and each section examines a different aspect of artisan skills as a narrative strategy of magic. The first section explores artisan skills and its cultural context. This cultural context bears heavily on the presence of artisan skills in literature and its deployment in fantasy. The second section discusses a variety of textile skills that are deployed as a narrative strategy of magic. The primary examples in this section are: *The Magic in the Weaving* (1998) by Tamora Pierce, *A Sorcerer's Treason* (2002) by Sarah Zettel, and *The Merlin Conspiracy* (2004) by Diana Wynne Jones. The second section analyses smithery as a artisan skill which depicts *the magic act*. The following novels illustrate the deployment of artisan skills in this section: *The Magic in the Weaving* (1998) by Tamora Pierce and *A Sorcerer's Treason* (2002) by Sarah Zettel. The third section discusses domestic skills, as depicted in *Lifelode* (2009) by Jo Walton and *Chalice* (2008) by Robin McKinley.

5.1 Fantasy, the Pre-Raphaelites and the Arts and Crafts Movement

In post-1990s fantasy, the artisan skill is often used in depictions of *the magic act*, as the examples discussed in this chapter will show (see sections 5.3 and 5.4). The interest of fantasy authors in exploring the artisan skill as *the magic act* is connected to the ideas of Pre-Raphaelite art propagated by the Pre-Raphaelite Brotherhood. The Pre-Raphaelite Brotherhood was an artistic brotherhood founded in 1848 by William Holman Hunt and Dante Gabriel Rossetti (Genevieve S. Gessert, 'The Mirror Crack'd: Fractured Classicisms in

the Pre-Raphaelites and Victiorian Illustration', 2017, p. 66). The first two members of the Pre-Raphaelite Brotherhood were joined by other likeminded artists such as John Everett Millais, Edward Burne-Jones, William Morris and Ford Maddox Brown. As John Clute argues in *The Encyclopedia of Fantasy*, the intention of the Pre-Rahphaelites 'was to signal their backwards-looking, medievalizing focus on painters prior to Raphael. By the 16th century, they felt, European art had lost its youth, its sincerity, its high symbolic purpose, its clarity of intent' (p. 786). The Pre-Raphaelites had a yearning for art that opened up a window to the sacred, allowing the one looking at the painting to experience a sense of transcendence. This sense of transcendence was very much neglected in the demure early Victorian paintings that the Pre-Raphaelites were taught to emulate. The distinct Pre-Raphaelite style of painting and of writing (Rossetti and Morris were proficient authors) links the Pre-Raphaelites and fantasy literature. The Pre-Raphaelite style is very much in presence in the early fantasy romances of Morris (see *The Wood Beyond the World*, 1894), romances that inspired Tolkien and Lewis and influenced their style of writing.

Pre-Raphaelites are important to many contemporary fantasy authors, because, as Terri Windling argues, the Pre-Raphaelite movement was not solely concerned with canvas and paint ('On the Pre-Raphaelites and Writers of Fantasy', 1997). Windling explains:

> It was a movement of artists whose paintings and designs were thoroughly entwined with stories: with ancient myths and medieval romance, with 18th and 19th century poetry, with the great heroic epics of the past and humble folk tales from the fireside.
>
> The Pre-Raphaelites engaged with ancient and epic themes and motifs that are at the heart of fantasy literature. This engagement, so close to that of fantasy

> authors who write today, makes the Pre-Raphaelites the precursors of contemporary fantasists.

The wide circle of Pre-Raphaelite artists was frequented by many authors of the time, such as Rudyard Kipling (*The Jungle Book*, 1984) and Lewis Carroll (*The Alice in Wonderland*, 1865), authors that are precursors of contemporary children's literature. Windling, a fantasy author and editor herself, argues that this is a part of another link between the Pre-Raphaelite artists and the contemporary fantasy authors:

> Like the early Pre-Raphaelite Brotherhood (before the tides of fashion turned in their favor), fantasists must work outside the approval of the art establishment. Fantasists use themes that are once again considered beneath the notice of serious artists: myth, magic, fairy tales, and stories unabashedly Romantic. The Pre-Raphaelite artists worked in forms derided as craft or decoration, not high art: ceramics, weaving, embroidery, jewelry-making, furniture, and book design — just as today we [the fantasy authors] work in forms that are also rarely considered high art: genre fiction, children's fiction, book illustration, and comics. The Pre-Raphaelites ignored the conventions of their day, and the critics were quick to dismiss them. They refused to change their vision to suit the times — they changed the world around them instead.

Windling aptly connects the issue of worth and how art is judged by critics in the context of the Pre-Raphaelite Brotherhood as well as contemporary fantasy artists. Fantasy literature and its criticism very much echoes the Pre-Raphaelite art in being judged as 'less than art' or less than a 'serious' academic discipline. This connection echoes the issues that the study of magic faces as well. In *Magical Thinking* McWilliams entitles one of his

chapters on magic ‘A Bastard Sister’, implying a general ‘frowned-upon’ attitude towards the magical practice and its academic study (pp. 7-20) . The connection between fantasy and the study of magic in this title is evident, because both disciplines were and are viewed from a derogative perspective.

One of the aspects of the Pre-Raphaelite influence on fantasy and art in general, an aspect that is particularly important for this chapter, is the creation of the Arts and Crafts Movement by William Morris. A prolific writer and architect, Morris was not a very accomplished painter, but his love of artisan skills led him to every aspect of decorative art there was to be found at the time. The idea behind the Arts and Crafts Movement was the focus on work and the environment in which one worked and lived, as two essential and intertwined aspects of life. As Rosalind Blakesley argues in *The Arts and Crafts Movement* (2006), this

> focus on environment was a new concern with the domestic and commonplace. While there are important Arts and Crafts churches and public buildings, it was houses and their contents that mattered most – convenient, comfortable and functional spaces which met the demands of the modern inhabitant, and enhanced his or her quality of life. (p. 7)

The use of artisan skills as a way to depict *the magic act* in fantasy shows this interest in the environment and is translated into the exploration of the magic user and his/her setting, because the use of artisan skills often requires the magic-user to engage with the setting to, for example, procure materials necessary for *the magic act*. Windling develops even further the thought on the engagement and utilisation of ordinary objects by the artisan when she writes that they, the Pre-Raphaelites and the artisans from the Arts and Crafts Movement, brought

> their rich aesthetic ideals out of the painting galleries and into every aspect of daily life — from the clothes one wore, to the chairs one sat on, to the gorgeous hand-bound books from which one read Chaucer and Malory. It is this aesthetic, along with the paintings and prose, that has survived for over one hundred years, as compelling to some of us today as it was during Queen Victoria's reign. (Endicott Studio Online, 2017)

The rich aesthetic of the Pre-Raphaelite Brotherhood that found the embodiment in the Arts and Crafts Movement was concerned with the artistic exploration of the everyday life, an exploration that many authors redirect to depict *the magic act* in contemporary fantasy literature. In *Craftsmanship in Competitive Industry* (1908), Charles Ashbee postulates that to the leaders of the Art and Crafts Movement goodness and beauty were synonymous terms and that by making useful things, making them well and making them beautiful, the artists were realising their objective to improve the quality of life of people, but also improving the life of the artisan (p. 5). The Arts and Crafts Movement 'was about respecting your materials, and the way you used them […] [and] respecting the maker […] (Blakesley, p. 7). This respect for material and the maker is visible in the depictions of *the magic act* across this chapter, where the magic user is also an artisan. To access Magic, the magic user has to deploy a particular skill, be it weaving or blacksmithing, and the same skills that are deployed to access Magic are also deployed to better the lives of the fictional characters. More importantly, the use of artisan skills as a way to perform *the magic act* point to the interest of fantasy authors in elevating the artisan skill to the fantastic status that Magic has in fantasy, a status that evokes the sense of transcendence that Pre-Raphaelites aspired to in their paintings.

5.2 Artisan Skills and Artisan in Fantasy

Artisan skills comprise an array of basic human skills, as Glenn Adamson aptly notices in *The Invention of Craft* (2013):

> Craft's reputation is as something eternal. It has always been with us, it seems, since the first pots were made from clay dug out of riverbeds and the first simple baskets were plaited by hand. Seen from this perspective, craft is intrinsic to what it is to be human. (p. xxiii)

Artisan skill is essential to human culture and enterprise; therefore, its vivid presence in fantasy as a narrative strategy of magic seems to be a natural development. So it is a surprise to find that the deployment of artisan skills as a narrative strategy of magic is a fairly recent phenomenon. Roger C. Schlobin, in his article 'The Artisan in Modern Fantasy' (1995), discusses the 'general antipathy, if not animosity, toward technology and the crafts' in fantasy literature (p. 285). Schlobin analyses the figure of the artisan using several mythological archetypes, like the Roman god Vulcan, as his point of departure, and argues that 'the archetypal artisan has managed to survive in a small number of works as outsider and scapegoat [in modern fantasy]' (p. 285). Schlobin further argues that men/women who are expert in artisan skills, or 'artisans', '[...] are artists' familiars, necessary, yet not respected' and that '[t]hey are taken-for-granted "furniture" characters amid the more glowing ones that attract most readers' attention' (p.286). Schlobin identifies two reasons for such treatment of artisans in fantasy. First is the demystification and deconstruction of 'the process of creation, and the supernatural' (p.285). That is, the figure of the archetypal artisan is too reminiscent of godlike powers, thus, if used in fantasy, it can disrupt the internal structure of belief within the secondary world. Secondly, the artisan is often deployed as 'an aesthetic method of imposing the limitations on magic's omnipotence that are part of fantasy

literature's "natural law"', whereby the objects provided by the artisans serve as examples of 'creations that fail' (p. 286). My perception of artisan skills and artisans in fantasy differs from that of Schlobin's, mainly because I use a different sample of fantasy examples, as I explain below. The mythical nature of artisan skills makes the depiction of fantasy worlds relatively easy, especially in establishing Magic as an inherent part of the world. It is this mythic quality of artisan skills that emphasises the mythopoeic quality of fantasy, as will be evident from the examples discussed in this chapter.

It should be noted that Schlobin's analysis of artisan skills in fantasy, although insightful in the context of the works he discusses, is solely based on primary examples published before the 1990s. The novels that are analysed within this chapter, however, were, with the exception of *Lady of Light*, published after 1990. Therefore, this chapter paints a picture of the fantasy genre and its depiction of artisan skills that is very unlike that of Schlobin's. The disparity between Schlobin's vision of the genre and mine points to a shift in the deployment of artisan skills as a narrative strategy of magic. Through this chapter, it will be shown that the artisan is no longer a 'furniture' character in fantasy, but a new breed of protagonist.

I argue that the rise in explorations of artisan skills in fantasy stems from two developments. First is the subversion of stereotypical, often pseudo-medieval, gender dynamics, which is the result of the 1980s feminist (re)evolution of the genre (see Barr, 1987; LeFanu, 1989; Roberts, 1993). The search for new ways to write what Marleen Barr calls 'heroic fantastic feminity' (p. 83), was especially championed by female writers. This search has permanently transformed this facet of the genre, and it is very much in evidence in the construction of magic (for a detailed discussion, see section 5.2 and 5.3). The second development that has influenced the current treatment of artisans in fantasy is the result of the

nineteenth-century shift in the perception of artisan skills, linked to the Arts and Crafts Movement. Adamson points that: 'To call something "craft", by the mid-nineteenth century, was to imply that it was rooted in precedent, or to use a more charged word, "tradition" [...]' (p. xvii). Adamson draws these conclusions from studies of John Ruskin's and William Morris's perception of artisan skills. He devotes a substantial part of his book to the critique of this attitude towards artisan skills, the attitude which assumes that after the Industrial Revolution the use of artisan skills dwindled and that such artisan skills began to be seen as a demonstration of creative expression. Adamson's critique is interesting, as it challenges the 'traditional' approach to artisan skills as propagated by Ruskin and Morris, also challenging most of the literature on this subject as well.

Abigail R. Gehring maintains the discourse of artisan skills as mythical skills in *Back to Basics: A Complete Guide to Traditional Skills* (2008). Gehring argues that the artisan skills are tools of independence and depicts artisan skills as synonymous with the past and simplicity: '*Back to Basic*s is a book about the simple life. It is about old-fashioned ways of doing things, and old-fashioned craftsmanship, and old-fashioned food, and old-fashioned fun. It is also about independence [...]' (p. 7). In facilitating independence, artisan skills provide an outlet for creativity and are tools of human expression. As Gehring further notes: 'While *Back to Basics* is a book for doing, it is also a book for dreaming' (p. 7). That is, the knowledge of artisan skills enables one to extend the limits of human imagination. All these qualities make artisan skills ideal devices for a narrative strategy of magic, as they encourage the author and the reader to venture towards the independent territories of imagination.

Gehring also maintains the post-industrial-revolution discourse of artisan skills in which, as Adamson argues, artisan skills: '[are] marked out as something special' and '[...] characterised by simplicity, cyclicality rhythms, and localism' (p. xvi). This attitude is reflective of the perception of artisan skills across western culture; however, it is not the

position depicted in fantasy literature until after the 1990s. Up to that point on the trajectory of genre development, many authors favoured the pseudo-medieval setting of the world with its pre-industrial revolution attitude to artisan skills. That is, instead of assuming the contemporary approach to artisan skills as 'something special', something steeped in tradition, authors chose to take an approach in which artisan skills were more of an everyday practice, rather than an expression of creative potential. As mentioned at the beginning of this section, Schlobin's observations on the state of the artisan in fantasy were apt, because of his focus on these early fantasy examples. Thus, the post-1990s development of the fantasy genre, in which artisan skills are explored as a form of narrative strategy of magic, a development which is relatively new, follows the 'something special' approach, in which artisan skills can be explored as another layer of the fantastic in the text.

5.3 *The Magic Act* and Textile Skills

Textile skills are a popular trope across fantasy and have a wide variety of magical applications. Many uses of textile artisan skills have either mythological roots or are embedded in fairy tale tradition. For example, in *The Wizard Knight* by Gene Wolfe (2005), the protagonist encounters three weaving women on his journey. This encounter can be interpreted as an echo of the three Fates who spin the metaphorical line of human life (Woodard, 2007, p. 233). On the other hand, the same encounter can be seen as a motif borrowed from the fairy tale tradition. In 'Briar-Rose' (Grimm, 1812) a prick from a spindle's needle results in a long sleep (p. 256). As time stops for the protagonist through this action, spinning can be seen as a device that manages time across the narrative in a similar way to the presence of three Fates. George MacDonald uses the spinning Grandmother/Godmother figure in *The Princess and the Goblin* (1872), but does not explore

its magical potential. Instead he focuses on its practical application – the thread leads the Princess and Curdie back to safety from the goblin caves, as it leads Theseus back to safety from the labyrinth (Woodard, pp. 290–299). As these examples show, the link between weaving/spinning and magic is direct: there is power in textile skills.

Weaving and stitching (or any form of needlework, like knitting, crotchet or embroidery) are skills with a rich literary history. One of the most popular occupations of noblewomen in medieval romances is embroidery, although the end products of this labour are never remunerated (Amer, p. 126). Geraldine Heng in *Empire of Magic* (2003) mentions the use of 'mystere' in medieval romances and its original connection to textile skills and their production: 'a word whose denotational origins pointed to a craft or trade practiced by merchants/artisans/crafts-folk/tradesmen' (p. 110). Kowaleski and Bennett, in their article 'Crafts, Guilds and Women in the Middle Ages' (1989), also mention a variation of the same word, 'mystery', in their discussion of the silk industry in medieval London:

> Silkworking was a true 'mystery' [...] a skilled craft with secrets of production and trade passed on only from mistress to apprentice. The women who worked in this craft had many of the attributes associated with high-status work: they had valued skills, ran workshops and trained apprentices, invested large amounts of money in purchases of raw materials and trading ventures, and stayed in the same craft throughout their working lives. (pp. 17–18)

The application of 'mystery' to describe textile skills production in medieval times gives an insight as to how it was perceived. As the above example of silk-working shows, the process of production was secret and required high levels of skill. Thus, an artisan skill as such must have been perceived by an outsider, or a consumer, as a mysterious process akin to alchemy, or even magical practice. This way of perceiving an unknown process, or a process

that is not fully comprehended, is similar to the case of the 'illiterate musician' (see Chapter 3). The artisan skill is so mysterious and full of wonderful results that it seems like magical practice. This perception of textile skills is the foundation of textile skills as a narrative strategy of magic in fantasy. The second element that makes textile skills a pliable device for familiarisation of *the magic act*, as has already been mentioned above, is the almost necessary presence of textile skills in the pseudo-medieval settings. In this section, I will show how authors such as Tamora Pierce, Sarah Zettel and Diana Wynne Jones deploy the popular trope of textile skills and transform it into a narrative strategy of magic.

In Pierce's *The Magic in the Weaving*, as the title suggests, the main focus is on the character of Sandry and her affinity with various types of threadwork. Sandry has a physical and psychic affinity to wool and this affinity is presented in terms of an oddity: 'When she touched it, strands rose on end. Wool fibre and thread always moved when she was near; she had no idea why. It certainly didn't follow anyone else that she saw handling it' (p. 78). As with the example of Daja in the metal-crafting section, textile magic manifests itself physically, before Sandry is even aware that she possesses any kind of magic. In this Pierce is consistent across her other explorations of magic. Two other characters in the novel, Briar and Tris, also display a physical affinity with their forms of magic. Briar, whose magic is tied to living plants, can feel the pain of plants and understands their needs instinctively. Tris's affinity with the weather is portrayed through her emotions, which either mirror the weather or influence it. In *Wild Magic* (1992) Daine has a physical and psychic affinity with animals, which, similarly to Briar, manifests itself in her ability to sense their distress or pain.

Pierce is fascinated by the practicality of artisan skills and the magic that is already associated with them, the 'mystery' that is embedded in the process of making things from scratch. As she explains on the cover of the novel: 'There is magic in the crafts, in creating

something useful. I just followed that magic to the next level'. This statement shows that the deployment of skills as a narrative strategy of magic is for Pierce a natural step in their portrayal in fantasy. She reiterates this view in the words of one of the characters, Sandry's teacher:

> [Spinning] is magic. And there's magic you can do with it if you have the power. Take something tangled and faulty, and spin it, until it's smooth and strong – now there's work that's worth doing. (p. 82)

This depiction of a transformation that takes place through the use of artisan skills is very much connected with magic in fantasy, as magic is usually used not only as a world-building device, but also as a plot device. The ability of the magic-user to alter the fantasy world opens possibilities and paths for characters to follow. The simplicity of the image in which wool is spun into a new form is a perfect way in which to describe how magic transforms a fantasy narrative. Magic can make a narrative 'smooth and strong', and *The Magic in the Weaving* exemplifies it well, as the magical development of the four young characters sets up the structure of the novel. Furthermore, Pierce stresses in the depiction of spinning that the ability of the magic-user is necessary for spinning to become *the magic act*. The artisan skill familiarises *the magic act*.

The artisan textile skills depict Sandry's *magic act*. As Alison Daykin and Jane Deane argue in *Creative Spinning* (2007), by '[...] spinning your own yarn you have the opportunity to create something that is uniquely yours [...]' (p. 6). This originality of expression is embedded in any artisan skill, but it is particularly visible in a variety of textile skills, especially in spinning, weaving and embroidery, which are used to demonstrate Sandry's efforts to perform *the magic act*:

> She *almost* had it. How had it worked the other day? The feeling had been a familiar one. Searching her memory, she had it: when her power did what she asked, it felt the same as if she had set a hard embroidery stitch, and her needle had darted through the cloth to lock it down perfectly. Taking a breath, she found that same feeling inside, pinched, and pulled. The wool drifted over the gap between her and Briar, and landed on the hand she had beckoned with. (italics original, p. 174)

Sandry visualises her ability to access Magic in terms of an embroidery stitch. As Sandry's power is linked to textile skills on the psychical level, the power can be deployed on the physical level as well. The above example shows the process in which Sandry is gaining control over her power – learning to manipulate wool strands without physically touching them. This is a great example of how magic in fantasy is often understood and depicted. It is a psychical power that allows the magic-user to manipulate the physical fabric of the world.

When Sandry performs magic, *the magic act* is shown through the performance of a textile skill. The first *magic act* is introduced in such a way at the beginning of the novel, when Sandry is imprisoned in a dark room with only one dying oil lamp. Unaware of her power and motivated by desperation, Sandry braids her embroidery threads and coaxes light into them:

> Closing her eyes, she found that she was much calmer when she couldn't see her work or the lamp. She didn't really *need* to see, to do something as easy as a braid. In her mind, her threads gleamed brightly. Then she called specks of light from all around her, and tangled them in their strands. (italics original, pp. 2–3)

This is a classic case of the introduction of magic into the fantasy narrative. The magic is depicted early on, through a narrative strategy that sets it immediately in the world

and remains consistent with the particular magic-user. Furthermore, the magic-user is portrayed as being unaware or naive in the ways of magic, and does not know his/her potential or limits in performing Magic.

Sarah Zettel's *A Sorcerer's Treason* offers a slightly different approach to the introduction of magic, dictated mainly by her choice of setting. The novel is the first volume of the Isavalta trilogy, and the action of the novel shifts between two worlds: the primary world of the nineteenth-century U.S.A. and the fully realised secondary world of pseudo-medieval Isavalta. The protagonist, Bridget, is introduced from the perspective of the primary world, and is unaware of any possibility of Magic or her ability to perform it. Thus, Zettel uses the figure of a guide in the character of a sorcerer, Kalami, who introduces Bridget, as well as the reader, into the world of Isavalta and magic per se.

The first magic act witnessed by the reader (outside of Bridget's view) is Kalami's use of a 'reading braid':

> While his back was turned, Kalami pulled his reading braid from the bag that hung about his neck. The boy handed Kalami the water. As he did, Kalami captured his wrist in the braid. (p. 22)

This short magic act is effective enough to give the reader an idea of what the narrative strategy of magic is and how it might work. The 'reading braid' is a physical manifestation of a spell, imbued with power, and serves as a tool to procure information. Kalami searches the memories of the boy through the use of the braid, as the physical link with the boy provides a channel for Kalami's power. 'He smiled as the boy's name reached him through the braid' (p. 23). Zettel, like Pierce, does not unfold the rules of magic immediately at the beginning of the novel, but rather immerses the reader in the narrative

strategy of magic step by step, displaying different *magic acts* through the course of the narrative.

The second *magic act* performed by Kalami, during which Kalami introduces Bridget to the intricacies of *the magic act*:

> The stranger spread out the cloth scraps on the quilt in front of him. With a smoothness of motion that indicated long practice, he began to weave the scraps in and out of each other, knotting their ends tightly together. After a moment, Bridget realised he was fashioning a small net. It seemed to be ordered not just by the pattern of knots, but by the colours of cloth, with the more reddish strips occupying one half and more bluish occupying another. [...] His lips moved constantly, as if he recited some litany or prayer. The net held loosely in his fingers was roughly two handspans across and as delicate and complex as any spider's web. (pp. 46–47)

Here, Zettel shows how magic is made. It is a delicate manual process of weaving and knotting, similar to that presented by Pierce, and yet displayed in such a manner that the difficulty of the magical performance cannot be questioned. Zettel takes time to unveil the rules of magic before the reader. Even though they are intimated in those early *magic acts*, they are not clearly stated until the novel develops fully. 'Magic [...] is a thing woven. The design traps the magic, channels it, gives it shape and form, and allows it to be directed into the living world' (p. 167). According to these rules, all *the magic acts* performed across the novel are shown through a physical act of manipulating a form of raw material that can be woven, not necessarily connected to textile skills. The further the novel develops, the more inventive the application of the rules of magic becomes. The first *magic act* shows the use of a pre-made braid, the second *magic act* shows the making of the net imbued with power (both

discussed above). The next magic act is depicted through its end-result, a spell that is woven into a bread dough: 'In his hand, he carried a flat, braided loaf of bread' (p. 193). When Bridget begins to improvise with her ability to access Magic, she is able to do so because she knows the rules of magic, and her improvisations are simply new interpretations of the magical performance. A good example of this is when Bridget performs a dance, weaving a pattern in the air with her dancing feet: 'Could she weave a spell just by walking a pattern on the floor [...]' (p. 193). The floor becomes her canvas, the air the raw material she works with, and her feet perform the function of the loom. *The magic act* mentioned in the metal-crafting section, the act of weaving gold metal to construct a magic cage, is also performed according to these rules. Zettel's consistency is astounding and her imaginative depiction of *the magic act* is a great example for authors to follow.

Moreover, Zettel has a goal in showing magic as initially difficult and tricky. As Bridget grows in confidence in the deployment of her own psychical power, she is portrayed as a maverick, a magic-user with creative flair and immense power. Bridget is able to improvise magic without any training and weave it from pure air, something no other sorcerer is able to do in Isavalta. Bridget's imagination is what propels her in the manipulation of magical power. This portrayal of a female magic-user as independent and creative is an interesting take on gender and the deployment of (magic) power. The two male sorcerers in the novel are shown as being unable to match Bridget's magical ingenuity, in awe of her talent and potential. The only other female sorcerer is incapable of creativity as well, because she has been following the lead of male sorcerers all her life, instead of her own. Zettel is in favour of the social, cultural and magical independence of her protagonist. Furthermore, this way of displaying the ability to perform *the magic act*, as talent versus educated skill, might be Zettel's hidden comment on the rigid structures of educational frameworks in fantasy

worlds, as well as outside of them. Zettel argues that improvised magic is where the true power lies.

There is one other element of narrative structure in Zettel's novel that deserves notice here, namely her exploration of the 'fake' magic-user. In fantasy, when magic is involved, it is usually taken for granted as a realistic and inherent part of the fictive world. If a character claims to have magical power, he/she has it. Zettel, however, plays on these expectations. The character of Ananda, the Imperial Consort, is an illusion of a magic-user; that is, she seems to be a magic-user, but turns out not to be. 'Everyone knew she had enchanted their emperor, her husband. Just as everyone knew she wove spells every night on the great loom she kept locked in her apartments' (p. 74). Zettel is very clever in her depiction of Ananda, planting hints suggestive of Ananda's magical power, according to the narrative strategy already introduced. Ananda's magic is always mentioned, but never shown. As in the line above, 'everyone sees' Ananda as a sorceress, therefore she must be one. Other characters keep discussing her magic, and yet there is never any magic act performed by Ananda, until she is fully introduced to the reader. As the character of Ananda is shown in more detail, it becomes evident that Ananda has no magical power. In order to stay alive at a hostile court, Ananda exploits the trappings of magic to style herself as a magic-user. Ananda's deception is revealed to the reader slowly, as is evident in this example of embroidered gloves:

> 'What would you say' – Ananda took a step closer to the startled gentlewoman – 'if I told you the thorns in the roses prick my hands when there is danger, and the leaves rustle to tell me what that danger might be?' (p. 81)

Zettel's subtlety and precision of language is what makes Ananda's deception so successful. In the above quote, Ananda never states that she possesses magical gloves. Instead, she exploits assumptions about the mechanics of magic to imply that she has magical

power. The idea of embroidered gloves working as a magical device is enough of a probability in the world of Isavalta to be perceived as an authentic case of magic use. The illusion is dispelled only because Ananda herself confesses to the reader the fallacy behind her claims:

> Yet one more weaving possessed by the sorceress Ananda. Yet one more enchantment for the dowager to try to find her way around. Never mind that it was a complete lie. (p. 82)

This is a culmination of a slow build-up stretched over the first part of the narrative. It is a rare case of subversion of magic tropes in fantasy and it is managed with care and performed gradually, without the disruption of the reader's immersion in the world. Ananda, instead of being what she initially seems, another player in the magical power battle between the sorcerers, is a mortal attempting to survive in the world of magic. Through Ananda, Zettel shows that magic is not only a form of supernatural power that allows the magic-user to manipulate the physical world, but also a tool of great political influence. As Bridget grows into her magical power, Ananda's magical power is slowly unravelled – the two characters exchange places in the magical scene of Isavalta, both characters richer and more interesting because of the mirrored depiction.

Diana Wynne Jones uses weaving as a narrative strategy of magic in at least two of her books: *The Spellcoats* (1979) and *The Merlin Conspiracy* (2003). In the latter, her depiction of magic involves a more complex use of weaving, thus it will be the focus of the following analysis. Jones explores various strategies of magic across the novel; however, the major magic act performed by one of the main characters, Roddy, is displayed through textile skills imagery. *The magic act* is an unbinding spell which sets free all the magic in Roddy's world. Firstly, as she performs *the magic act*, Roddy ponders on its complicated nature:

> Ideally, you had to make a model of what you needed to unbind – it was like a hideously complicated cat's cradle – and then say the words as you undid it. Because I couldn't do that, I was forced to do it all in my head, imagining each strand of the cradle and the movements I might have used to untwist them, and saying the words in my head too. Try as I might, I couldn't help making small twisting movements with my fingers. It was too difficult otherwise. (pp. 453–454)

As with other examples in this chapter, such as nets, braids, knots and woven fabric, the cat's cradle is a great textile visualisation of magic, easy for the reader to imagine and comprehend. The cat's cradle is a surprisingly tactile visualisation as well. Jones is generally in favour of movement-less *magic act*, during which the magic-users do not use gestures or body movements. Jones declares her opinion on this subject through Roddy's point of view on *the magic act*:

> The Merlin spread his arms to call down benign magics. Dad says you don't really need to spread your arms or anything else physical to work magic. This is why he found Sybil so irritating, because she always acted so, doing magic. But he says the Merlin had to show people what he was doing. So the poor old man held his arms up wide. (p. 22)

Jones once again uses clear images to strengthen her point. She ridicules the gesture-related stance on performing *the magic act* through the character of Sybil. Sybil performs odd and over-exaggerated dances, which are supposed to magnify her power. Instead, they just make her look grotesque, and are found to be completely unnecessary.

In spite of Jones' misgivings on the subject of movement in the performance of *the magic act*, *the magic act* performed by Roddy seems too complicated to be performed

otherwise, as Roddy herself points out above. Unable to make a physical model of the spell beforehand, Roddy improvises: her mind and body work in unison. Although the majority of *the magic act* is performed in Roddy's head – her mind is the space where the magic unfolds – her hands catch up with every psychic action. Roddy's movement during *the magic act* is crucial, because it confirms the 'textile' nature of *the magic act*. As in any manual textile production, the hands and the mind of the artisan cooperate to make the end product. In this *magic act* Roddy becomes a weaver who works in reverse, dismantling one piece of work to create another one:

> Gratefully, I went on to the last third unbinding. Slowly and carefully, I undid nine twists and three knots. Then I was done, right on to the last, which was to pull an imaginary straight unknotted string through my fingers, to show that it was now free of all the tangles. (p. 455)

Step by step, Roddy dismantles the Magic of her world. She unweaves its magical structure, its pattern, as if it were a knitted shawl or a woven piece of cloth. Here Magic is shown as a thread of wool, its knots are the problems encountered is accessing Magic during *the magic act*. It is important to note that this *magic act* is the culmination of the narrative build-up. By untangling the thread of Magic, Roddy unravels the Magic of the world and allows for the new design of the world to rise into existence.

5.4 *The Magic Act* and Metal Skills

This section investigates artisan metal skills used to familiarise the magic act. The examples of fantasy texts used in this section are: *The Pawn of Prophecy* (1982) by David Eddings, *The Eye of the World* (1990) by Robert Jordan, *Lords and Ladies* (1992) by Terry Pratchett, *The*

Magic in the Weaving (1998) by Tamora Pierce, *A Sorcerer's Treason* (2002) by Sarah Zettel and *Emerald House Rising* (1997) by Peg Kerr.

In fantasy, metal skills are usually depicted through the figure of a blacksmith. As Diana Wynne Jones argues in *The Tough Guide to Fantasyland*, '[b]lacksmiths are much in evidence, hammering in forges and sometimes even shoeing Horses. The Rules state that a Blacksmith is huge and brawny but wise and gentle in nature' (capitalisation original, p. 28). Although the general tone of Jones' Guide is mocking and approaches fantasy from a satirical perspective, this particular entry sketches very aptly how the figure of a blacksmith is deployed. Blacksmithing is a part of a pseudo-medieval setting and it serves as a device in the construction of pseudo-medieval villages. For example, the local blacksmith is one of the main features of the setting in *The Pawn of Prophecy* (1982) by David Eddings. The blacksmith's description confirms Jones's definition of a blacksmith in fantasy:

> Durnik was an ordinary-looking man with plain brown hair and a plain face, ruddy from the heat of the forge. He was neither tall nor short, nor was he thin or stout. He was sober and quiet, and like most men who follow [sic] his trade, he was enormously strong. (p. 14)

Durnik's description demonstrates that he is in every way ordinary: he is not a magic user or a warrior. Durnik's aura of ordinariness plays an important role in building the setting in which Eddings's Belgariad series begins. Durnik's presence adds to a sense of quiet and simple village life– a sense that the world is small and safe – before the group of main characters' departure the village on a quest into an unknown world. Robert Jordan provides an only slightly different depiction of a blacksmith to that of Eddings in *The Eye of the World* (1990):

> Perrin Aybara shouted at Rand over the clamor. Half a head shorter than Rand, the curly-haired blacksmith's apprentice was so stocky as to seem a man and a half wide, with arms and shoulders thick enough to rival those of Master Luhan [the village blacksmith] himself. He could have easily pushed through the throng, but that was not his way. He picked his path carefully. Offering apologies to people who had only half a mind to notice anything but the peddler. He made apologies, and tried not to jostle anyone as he worked through the crowd to Rand and Matt. (p. 33)

Jordan's portrayal of Perrin, although more detailed than that of Eddings's Durnik, is written in the same vein. Perrin, like Durnik, has two noticeable qualities: he is strong and mild tempered. Both qualities seem to be connected with the profession. Presumably, a short tempered blacksmith apprentice would never complete his apprenticeship, patience and quiet focus being necessary attributes of one working with hot metals and animals. A choleric village blacksmith would make a refreshing depiction, albeit an implausible one.

The conventional depiction of blacksmiths can be a starting point for an exploration of a character. Eddings and Jordan both start their novels with stereotypical depictions of blacksmiths and then explore their blacksmith characters further in the course of their epic cycles. Eddings's Belgariad and Malloreon series have ten volumes and Jordan's The Wheel of Time series has twelve volumes. By the end of Eddings's fifth volume, Durnik is resurrected by a god and gifted with the ability to access Magic as a reward for his valiant and selfless efforts to fight evil. Jordan initially explores Perrin's character as a strong young man with a potential to be a fighter. However, halfway through the first volume of the series Perrin discovers an ability that transforms him from a regular blacksmith to a potential magic user. Perrin discovers that he has an ability to hear and speak with wolves. This ability is a form of psi-power, a form of mind-reading available to Perrin. By giving Perrin this ability

Jordan explores the mild and quiet nature of Perrin and repurposes it into an affinity with animals. By doing this, Jordan argues against the stereotype of an artisan deployed as a furniture character. Perrin is a blacksmith, but by the end of the first novels of the series, he becomes more than a part of the setting: he becomes one of the main characters, gifted with the abilities beyond abilities of an ordinary man.

The depictions of blacksmiths as magic users are quite rare, but not non-existent, as the examples in this section show. The rareness of depictions of blacksmiths as magic users can be attributed to the link between iron and magic. Metal is the main material that blacksmiths work with, iron especially. In folklore, iron is thought to be a repellent to magic. As Robert Means Lawrence argues in *The Magic of the Horseshoe* (1898):

> […] the utility of the iron horse-shoe has long been generally recognised; and for centuries, in countries widely separated, it has also been popularly used as a talisman for the preservation of buildings or premises from the wiles of witches and fiends (p. 7).

Lawrence discusses the utility of the horseshoe in terms of a superstition connected to 'witches and fiends'. However, the superstition in which iron repels magical influence encapsulates other magical creatures, such as fairies. Peter Narvaez in *The Good People* (1991) notes that the fear of iron is one of the central motifs of fairy lore and provides a few examples, such as the use of iron as a form of protection against the influence of the fairies (pp. 165-169). Narvaez's example of a recipe for disposing of a changeling child is based on the idea that iron repels faeries: 'Another method was to throw little pieces of iron towards the cradle' (p. 165). The pieces of iron thrown towards the cradle are supposed to chase the changeling away. This exploration of fairy folklore shows that there is a connection between

iron and magical practice and that this connection is explored by authors of fantasy, as the examples in this section demonstrate.

There is often a price associated with accessing Magic, as noted in Chapter 2. In his practical approach to Magic Pratchett does not forget to address the question of price. The relationship between the price associated with the use of Magic is explained on two occasions in the novel. In the excerpt below Jason Ogg waits for Death to come and have his horse shod. Jason keeps thinking about the price for his access to Magic:

> But tonight … well, tonight, in some way, he [Jason] was going to pay the rent. Of course, he owned the forge. It had been passed down for generations. But there was more to a forge than bricks and mortar and iron. He couldn't put a name to it, but it was there. It was the difference between being a master farrier and just someone who bent iron in complicated ways for a living. And it had something to do with iron. And something to do with being allowed to be very good at his job. Some kind of rent. […]
>
> But that was the bargain – you shod anything they brought to you, anything, and the payment was that you could shoe anything. There had always been a smith in Lancre, and everyone knew the smith in Lancre was a powerful smith indeed.
>
> It was an ancient bargain, and it had something to do with iron. (pp. 21- 20)

Jason Ogg refers to the price for his ability in terms of 'rent' and a 'bargain' and it is clear that he is aware that what he can do is unique. Even in Discworld, the blacksmith who is a magic user is a rarity. The rare dimension of this particular skill and such a depiction of the magic act is explained in terms of practicality: there is always one blacksmith in

Discworld that is able to shoe Death's horse, and because he can do that, Jason can shoe anything else as well. Jason sees the duty of shoeing Death's horse as the price for his ability. However, as Granny Weatherfax explains towards the end of the novel, it is not exactly so:

> She leaned closer to Jason, almost hanging from the plunging beast [the unicorn]. 'The price for being able to shoe anything, anything that anyone brings you … is having to shoe anything anyone brings you. The price for being the best is always … having to be the best. And you pays it, same as me. (p. 376)

Granny uses common sense to show Jason that the price for his ability is the ability itself. Jason is a son of a blacksmith and a witch. Jason is not gifted with his ability by any higher Power, but inherits his mother's inclination towards Magic and learns the trade skills in his father's forge. Therefore, he grows up to be a very good blacksmith, because he has been practising his skills for a long time: '[…] he'd shod horses ever since he was ten' (p. 21). The price for the ability to shoe any creature, magical or not, is doing it and being good at it.

The difficulty in depicting the skill of a blacksmith as a familiarisation of the magic act stems from the anti-magical properties ascribed to iron. Nevertheless, Terry Pratchett manages to depict Jason Ogg as a magic user and a blacksmith in *Lords and Ladies* (1992), along with deploying the anti-magical properties of iron to fit his narrative. The novel tells the story of an elf invasion on the country of Lancre, the home country of three most famous of Pratchett's witches (as portrayed in *The Wyrd Sisters* and *Witches Abroad*). On the one hand, Pratchett exploits the superstition associated with iron as an anti-fairy weapon in Lords and Ladies, when the common folk of Lancre attempt to fight the elves:

> For an elf, the world is something to reach out and take. Except for the terrible metal that drinks the force and deforms the flux universe like a heavy weight on a rubber sheet and blinds them and deafens them […]
>
> The elf toppled forward.
>
> Ponder Stibbons lowered the sword.
>
> 'But I hardly touched him' […]. (italics original, p. 337)

Pratchett rationalises the world from the perspective of an elf. In this rationalization, the elves respond to the magnetic field that is present in everything in the Discworld. The elves are able to locate themselves within the Discworld on the basis of this magnetic force. Iron disrupts the magnetic field. Therefore, Ponder does not have to stab the elf with the sword to incapacitate it, because the very vicinity of iron disrupts the elf's orientation and renders him senseless (for other exploration of faeries and their fear of iron see: Michael Swanwick, *The Iron Dragon's Daughter*, 1994).

On the other hand, Pratchett combines two ideas in *Lords and Ladies*: the idea of the blacksmith's skill as the familiarisation of *the magic act* and the questionable nature of iron as a conductive material for Magic. In Discworld fairies cannot use iron, but humans can. Thus, there is no pre-existing condition that does not allow the blacksmiths to access Magic.

Jason Ogg, unconventionally, is not portrayed through the depiction of his physique, but through his actions and accomplishments:

> Jason Ogg, master blacksmith and farrier, pumped the bellows of his forge once or twice for the look of the thing, and sat down at his anvil again. […]

> He could shoe anything, could Jason Ogg. They'd brought him an ant once, for a joke, and he'd sat up all night with a magnifying glass and an anvil made out of the head of the pin. The ant was still around, somewhere – sometimes he could hear it clatter across the floor. (p. 15)

Jason is not described in the mode of telling, the way that Eddings and Jordan describe their blacksmiths. The reader is never given a description of Jason's physique or of his characteristics. Instead, Pratchett demonstrates to the reader in the mode of showing what it means to be a blacksmith with access to Magic. Jason is shown through an example of his work. We only ever see him doing things and it is by the things he can do that we can recognise his skills and the magical dimension of these skills: the skills of a blacksmith and a magic user.

The only time when Pratchett conforms to the conventional depiction of a blacksmith as a mild-natured individual, is when a unicorn is brought to Jason and he is asked to shoe it.

> The unicorn kicked several inches of timber' out of the doorframe.
>
> 'But iron –' said Jason. 'And nails –'
>
> 'Yes?'
>
> 'Iron'll kill it', said Jason. 'If I nail iron to'n, I'll kill'n. Killing's not part of it. I've never killed anything. I was up all night with that ant, it never felt a thing. I won't hurt a living thing that done me no harm'. (p. 376)

The unicorn is a creature from Faerie, which is why it cannot abide iron. In this excerpt, Pratchett combines the fear of iron as a motif in the depiction of faerie creatures and connects it with Jason's ability to shoe 'anything'. Jason refuses to shoe the unicorn, because he is afraid to hurt it. This is how Jason's peaceful nature is shown. Jason can shoe the

unicorn if he wants to, but refuses in fear of causing the animal pain or harm - faerie creature or not –the unicorn is still a living thing and Jason does not kill or harm living things. As Jason stresses himself: 'Killing's not part of it' (p. 376). The 'it' in this line means Magic and accessing it. Killing is not a part of how Jason Ogg performs the magic act and not a part of his skill as a blacksmith and farrier. Fortunately, Jason is given silver to melt, so he can make silver shoes for the unicorn. The creature is safely shod and Jason can add another accomplishment to his list.

Pratchett is very practical in his application of blacksmithing as the magic act. In Discworld, Death is a 'living' creature that moves through the world performing his job of helping people out of the world of the living. Death travels the world on a horse that is in itself a magical creature (what living horse would carry a skeleton in a black robe and a scythe in his hand?). This is where Pratchett's elegantly practical approach to Magic is visible: magical or not, the horse needs shoeing. An ordinary blacksmith cannot shoe a magical horse, but a blacksmith, who is also a magic user, can.

Forging metal as a familiarisation for *the magic act* is as popular as weaving, though can be more difficult to notice at first, if it is used among other depictions of Magic. *The Magic in the Weaving* is the first novel in a quartet, and metal skills is one of four types of magic it explores in detail. The general attitude towards magic in this novel (which seems to be an attitude Pierce champions across her other works as well, as in, for example, *Wild Magic*) is that there are two types of magic. First is the magic of wizards and universities, a magic that has a rich and well-established tradition in the fantasy genre. The second type of magic is more unprecedented, seemingly less precise and more impulsive, not connected to knowledge that can be found in books. This is the type of magic that Pierce is interested in exploring, and metal skills is used to conceptualise one of its forms.

Daja, one of the main characters, is a girl with a unique magical talent. She is a smith-mage and has the ability to shape metal through magic and to shape magic through metal. Pierce uses the laws of sympathy (as discussed in Chapter 6) in the depiction of Daja's power. Daja's hands do not burn when she holds a piece of red-hot iron (p. 141). It is as if her body is an extension of the metal or the metal a part of her body. Although this kind of magical talent cannot be taught at the university, Pierce does not renounce the idea of magical education completely, but rather redirects it towards an education in a particular artisan skill associated with one's power:

> Our magic only works as well as the things it passes through. If you can't bring a forge-fire to white heat with a bellows, or work an iron bar so that it won't break on impact, or melt down ores without removing the dross ... . The magic is only as strong as your fire or metal. It's only as pure as the ore you melt down. Before you become a mage, you must be a smith. You must work metal and magic together. (p. 168)

Thus, Daja's magical education is also an education in the work of a smith. Pierce is consistent in her conceptualisation of *the magic act*. When the young initiates of *the magic act* are taught meditation in order to control their power, each is required to focus on a familiar small object and Daja's choice reflects her talent: 'Daja squeezed into a rounded striking surface of a fuller, and locked her mind on the warmth of hammering cherry-red iron' (p. 97). Furthermore, Pierce's consistency is evident in the depiction of Daja's first smith-mage *magic act*, in which she is led by her mentor.

> Clear your mind. Let your breath out. Now, grab that end with your tongs, shut your eyes, and call metal to you. When it feels right – mind that, it must *feel* right, not *look* right – start pulling. (italics original, p. 115)

In this magic act Daja uses her talent to shape metal. Instead of using solely the skills of a smith, she uses her newly discovered ability to access Magic, which is treated as an additional sense that can replace that of sight.

The Magic in the Weaving is a novel in which metal skills is a strategy of magic on its own. However, in the examples of *Emerald House Rising* and *A Sorcerer's Treason*, metal skills is depicted as an extension of other, already established magical frameworks. In *Emerald House Rising* Jena, as part of her gem-cutting, designs a piece of jewellery that involves the work of a goldsmith. She performs the work herself and accesses Magic in the process.

> Magic, Jena decided while preparing her belt buckle model for casting, could be very useful when making jewellery. It also could be terribly distracting. [...] Even as her new magical sensing helped her 'see' the end result, she could also 'see' potential disasters at each step in the process. Sorting out the difference took real concentration. (p. 160)

Like Pierce, Kerr treats magic as an additional sense which allows Jena to predict the outcomes of every action she performs. Jena, unlike Daja, does not use her magical sense to shape the metal, but rather to scry the process of making the buckle, to ensure the best possible result. Kerr uses metal skills as a minor strategy of magic within the already established major strategy of scrying. Metal skill, therefore, is used to exemplify how Jena's scrying ability works in practice, rather than it being used as a major strategy of magic.

A Sorcerer's Treason is another example of how metal-crafting can be explored as a secondary narrative strategy of magic. Across the novel, the primary strategy of magic is weaving (see next section). When metal skill is used to perform *the magic act*, it is still

embedded in the language of weaving, showing the consistency of Zettel's conceptualisation of magic.

> The magic in her hands felt the gold melting from the stone and drew it forth, her fingers twisting and melting in the way a weaver might twist thread and then bind those threads into a braid. But this braid was of gold, blood and magic. This braid would be woven into the cage, and help hold back the Firebird for another few days. (p. 230)

In this example the magic-user deploys the elements of metal-crafting (the gold is melted in a crucible), but the design of the spell follows the pattern of a weaver's work rather than a smith's. Thus, although elements of metal skills are deployed to construct this particular magic act, metal serves here as material to form a spell rather than a framework for magic as such. Among Zettel's narrative strategies of magic, metal skill is secondary at best.

5.5 *The Magic Act* and Other (Artisan) Skills

There are many other skills used to depict *the magic act* in fantasy. Food making and domestic skills are quite popular. Jo Walton in *Lifelode* (2009) depicts *the magic act* as a form of a domestic skill that the main character, Taveth, applies as she needs:

> Seek for her doing yeya [magic] and you find her brushing back her cloud of black hair as she makes a yeyana [a spell] to trap the dust in the great hall, or blowing on her hands to take a hot dish from the oven. (p. 8)

In *Lifelode*, *the magic act* serves to explore the skills associated with domestic life such as cleaning and cooking. *Lifelode* takes place in a pseudo-medieval world and homemaking is the skill of choice for Taveth. Taveth is a talented magic-user, but chooses to live her life as a housekeeper, rather than a wizard or witch. In the excerpt above, Taveth

makes a spell to trap dust instead of dusting by hand and she 'blows on her hands' instead of using oven mitts, to avoid burning her hands. Both of these examples are *magic* acts, because Taveth accesses Magic to perform them. Without the use of Magic, Taveth would have to clean the house manually. In a pseudo-medieval world of *Lifelode*, Magic can be used instead of kitchen robots or electric hoovers. Taveth applies her talent in her housekeeping duties and uses Magic to perform ordinary domestic tasks. Such use of Magic is an elegant example of familiarisation, in which the ordinary skills of housekeeping serve to depict *the magic act*. The use of domestic skills as a familiarisation of Magic elevates these skills to a form of artistic endeavour; the depiction of domestic skills as *the magic act* transforms them from ordinary and repetitive into rituals echoing the medieval 'mystery' (as seen in section 5.3 *The Magic Act* and Textile Skills).

Magic becomes a part of every day life routines in fantasies in which the use of domestic skills serves a familiarisation for *the magic act*. The beauty and simplicity associated with such skills is used to depict *the magic act* in *Chalice* (2009) by Robin McKinley. In a pseudo-medieval setting, McKinley makes her protagonist, Mirasol, a beekeeper and the chef female magic-user of the Willowlands. Mirasol is the titular Chalice, the magic-user who maintains the balance of Magic in her land. McKinley's character is young and inexperienced in the ways of *the magic act*, but with an important duty to perform. The Chalice performs ritual *magic acts* at all important celebrations and events that take place in Willowlands, which makes her akin to a priestess.

Beekeeping, the production and use of honey serves as a form of familiarisation of *the magic act* in *Chalice*:

> She picked up the cup of tranquillity – she'd been using that one a lot lately – and mixed the Ladywell water, young spring wine, grey clay, willow and

> cherry ash, six herbs, and two kinds of honey to go in it. It was almost the standard recipe for Connection, and one of the first an apprentice Chalice would have been taught, except for the honey, which was Mirasol's idea. (p. 33)

In this exploration of Magic, McKinley presents *the magic act* in a form of a cooking demonstration. Mirasol is working from a recipe, mixing the ingredients and improvising by adding honey. The use of honey during *the magic act* strengthens the idea that Mirasol's skill in the production of honey – her main artisan skill – has an influence on the balance of Magic in her world. Mirasol's specialises in honey, therefore, honey keeps the Magic of the land accessible. The idea of using honey, rather than wine or water, strengthens the sense of the pastoral in the novel. McKinley explores the rural spaces and skills to create a small world – Mirasol never leaves her village, she never leaves on a quest. Instead, she walks around the borders of her land strengthening the Magic. Mirasol is, to an extent, like one of her bees, tied to her hive and working tirelessly to improve the quality of life of her fellow drones. The difference between Mirasol and a drone bee, however, is that she is a counterpart of a queen in her land and the Magic of the land is very much depended on how Mirasol performs her duties.

In fantasy, different artisan skills are used to depict *the magic act*. Other examples of the use of artisan skills can be found in *Flesh and Fire* (2009) by Laura Anne Gilman, in which the art of making wine is used as the depiction of *the magic act* and *Black Unicorn* (1994) by Tanith Lee, discussed in Chapter 2, in which Lee depicts access to Magic as a form of tinkering akin to engineering.

5.6 Concluding Reflections

In this chapter I have argues that the artisan skills can be seen as a narrative strategy of magic in fantasy. In the narrative strategy of artisan skills, weaving, blacksmithing and beekeeping serves as a familiarisation of *the magic act*.

The depictions of magic-users across this chapter vary and the type of skill applied as a narrative strategy of magic shapes the setting of the fantasy world and the character who uses it. First, the textile magic-users use textile skills to access Magic. Sandry discovers she can perform *the magic act* while embroidering, Bridget learns that she can weave *the magic act* from any material, including air, and Roddy untangles the thread of Magic in her world to make it work again. Second, the blacksmith magic-users, Jason Ogg and Daja, use metal skill as a way to access Magic. Third, the domestic magi-users access Magic through ordinary skills, such as beekeeping in the example of Mirasol. All these magic-users specialise (or are at the beginning of specialising) in one skill and through this skill, they can access Magic.

Most of the magic-users across this chapter are female (with the exception of Jason Ogg). The question thus arises as to whether the choice of artisan skill as a narrative strategy of magic is intimately tied up with the choice of a female magic-user? It is definitely a tendency, based on the examples analysed in this chapter. Further, with the exception of Pratchett's *Lords and Ladies*, the texts analysed in this chapter are written by female authors. My search for primary examples for this chapter has been driven solely by the interest in artisan skills used as a narrative strategy of magic, without any attention paid to the gender of the authors. The sample I have arrived at is merely a small reflection of what has been published in the last twenty years. Such a state of affairs does not indicate that there are no male magic-users in contemporary fantasy who perform *the magic act* through artisan skills. Jerzy in *Flesh and Fire* (Gilman, 2009) performs *the magic act* by making wine. Jerzy and

Jason Ogg, however, are rare examples, and they are examples explored by female authors. Therefore, the sample analysed points to a conclusion that artisan skills are deployed as a narrative strategy of magic by many contemporary female authors as an alternative way to explore magical practice, alternative to the more historical way of exploring Magic through witchcraft or wizardry.

The deployment of artisan skills as a narrative strategy of magic is a fairly recent development in the history of the fantasy genre. It can be argued that it is of particular interest to female authors, because it provides new territories for the subversion of classic fantasy tropes, such as the trope of a university-educated wizard. Furthermore, as Stephen A. Mitchell argues in *Witchcraft and Magic in the Nordic Middle Ages* (2011): 'Magic wielded by females has a special function in sagas, where [...] it arms saga women who otherwise have no direct conduit to institutional puissance within a phallocentric system' (p. 191). Magic in fantasy empowers female characters and allows authors to subvert the pseudo-medieval order of the world. Thus applied, the depiction of fictional magic is an exercise in rewriting the past, informed by the present.

I have also argued in this chapter that the perception of the artisan as a 'furniture character' in fantasy is no longer valid. Since Schlobin's analysis of artisan skills in fantasy, there has been a shift in the depiction of artisan skills and artisans, especially in post-1990s fantasy. That shift envelops depiction of artisan skills as magic-users.

6 –The Narrative Strategy of Academic Knowledge

Knowledge and its pursuit is discussed in many fantasy works. This chapter will explore how academic knowledge and the knowledge of properties of gems is used as a form of familiarisation of the magic-user and *the magic act*. This will be achieved through a discussion of philosophy of science and history of magical practice. The discussion will be explored through the following texts: *Magic's Pawn (*1989) by Mercedes Lackey, *Perdido Street Station* (2000) by China Miéville, *Warbreaker* (2009) by Brandon Sanderson, *A Wizard of Earthsea* (1968) by Ursula Le Guin, *Master of the Five Magics* (1980) by Lyndon Hardy*, The Rainbow Abyss* (1991) by Barbara Hambly, *Jonathan Strange & Mr Norrell* (2004) by Susanna Clarke and *The Merlin Conspiracy* (2003) by Diana Wynne Jones.

6.1 Knowledge and the Academic Framework

The figure of the scholar/scientist is a major trope in science fiction, and any use of academic pursuit that appears in a fantasy text immediately questions the genre of the text. That is, there is an assumption that if a scholar/scientist appears in a fantasy text, the genre cannot be fantasy, because scientists belong in science fiction. This is an oversimplification, a cliché embedded in a dichotomy that balances science fiction and fantasy at the two ends of a stick. However, this dichotomy is useful in showing the initial disparity between these two genres. One of the reasons it is now a cliché is because it has been shown in various novels, such as Michael Swanwick's *The Iron Dragon's Daughter* (1993)*,* Mercedes Lackey's *Magic's Pawn* (1992), China Miéville's *Perdido Street Station* and Brandon Sanderson's *Warbreaker,* that scholars/scientists can be represented successfully within a fantasy text and that *the magic act* can be approached from a perspective of knowledge required to perform it.

Nevertheless, another question arises from that train of thought. If the figure of a

scholar/scientist can be explored in a fantasy world without breaking the conventions of the genre, then what type of 'science' does he/she deal with? It is not a question about the possibility of science within the actual world, and it is not the question of future probability, as is often in the case with science fiction. It is, however, the case of a form of knowledge being possible in the particular fantasy world and being presented in a framework that readers recognise as 'scientific' or at least 'academic'; that is, resembling 'science', often by carrying out practices and using terminology that readers associate with the work of a scientist.

For example, in *Magic's Pawn* Mercedes Lackey depicts *the magic act* through the use of such terminology: 'She Watched him carefully as he took down the barrier – properly – did so with quite a meticulous attention to little details, like releasing the barrier-energy back into the same flow he'd taken it from' (capitalisation original, p. 76). This sentence describes a teacher observing her student at the end of magical exercises, all of which can only be noticed by people with magical ability. Lackey uses capitalisation across her novel whenever referring to *the magic act*. This device allows her to indicate to the reader that *the magic act* is taking place.

China Miéville explores magic in *Perdido Street Station* by introducing Isaac in the context of his work as an academic. On the first pages of the novel Isaac has a dream where: '[H]e find[s] himself employed once again at the university, parading in front of a huge blackboard covered in vague representations of levers and forces and stress. Introductory Material Science' (p. 11). Here Isaac is presented first and foremost as a scientist and a scholar and the mode of learning magic in a university environment strengthens the academic framework. Brandon Sanderson achieves a similar effect in a pseudo-medieval setting through the use of heavily academic terminology, as the following excerpt from *Warbreaker*, a conversation between a student of magic and her mentor, shows: 'Creating Type Three BioChromatic entities is what we traditionally call "Awakening." [...] That's when you create

a BioChromatic manifestation in an organic host that is far removed from having been alive' (capitalisation original, pp. 509–510).

Regardless of the terminology or the 'scientific' setting, both Miéville's character and Sanderson's character are magic-users. This in turn leads me to argue that if *the magic act* is portrayed through the use of (academic) knowledge, it should be discussed as a device in the narrative strategy of academic knowledge, as it cannot be interpreted or tested in the context of actual science.

Some of the disciplines explored in this chapter have their roots in concepts explored by scientists in the sixteenth century. In order not to misrepresent any of the fantasy works that are used in this chapter or the strategies of thoughts that underpin them, I will specify the disciplines used to depict *the magic act* in each work, so the nature of 'science' can be traced and explored outside of this thesis. Further, instead of using the terms 'scientist' and 'scholar' or 'scientific' framework, I will use the term 'academic', because it best reflects the idea of academic knowledge as a necessary part of *the magic act*.

The Fall of Kings (2002) by Ellen Kushner and Delia Sherman, *The Magician's Guild* (2001) by Trudi Canavan, *The Iron Dragon's Daughter* by Michael Swanwick, *Magician* (1982) by Raymond E. Feist, and *Assassin's Apprentice* (1995) by Robin Hobb are further examples of fantasy in which the academic framework is used to represent magic and to explore the figure of the magic wielder. *Master of the Five Magics* is an example that is an experiment in writing magic and designing a novel around the magic system, but still using the academic framework. Other examples, like *The Rainbow Abyss* duology, *Perdido Street Station* and *The Iron Dragon's Daughter* are experiments in using the science-fictional approach to write fantasy, where the academic framework is the main drive of the narrative. The phrase 'academic framework' corresponds to my broader understanding of science and is derived from Sven Hansson's depiction of early understanding of the term 'science'. In

'Defining Pseudoscience and Science' (2013), Hansson points to the original meaning of the word 'science', which 'denoted any form of systematic knowledge, practical or theoretical' and argues that it has been restricted in the nineteenth century to only 'certain forms of academic knowledge, mainly based on the study of nature' (pp. 62–63). In this chapter I use the broader understanding of the term as it reflects the variety of applications of *the magic act* in terms of academic knowledge. The academic knowledge corresponds here to the mode of study used across sciences and the humanities. I will use this term, because it can be applied in the analysis of fantasy texts where the historical context is pre-empirical, and where the setting is either pseudo-medieval or even ancient, in which the reader's understanding of *the magic act* is directed by the process of study performed by the magic-user.

6.2 *The Wizard of Earthsea*: Early Example of the Academic Framework

In their entry on magic in *The Encyclopedia of Science Fiction* Tom Shippey and Peter Nicholls admire Ursula Le Guin's *The Wizard of Earthsea* and its conceptualisation of fictional magic, which is disassociated from religion and science (p. 767). Earthsea is a world with no visible or dominant religious cult and with a complete lack of science and scientists, but with a formidable number of magic-users (as I will discuss in more detail in the following chapter). However, the absence of science in Earthsea is very subjective. What Shippey and Nicholls seem to disregard in their assessment of *The Wizard of Earthsea,* is the academic framework through which Le Guin narrates magic, a framework which stems from the knowledge assimilation process. Ged acquires his first pieces of knowledge from a local witch, then becomes an apprentice to a wizard, and gains access to the university, with its vast repository of knowledge and various disciplines. The disciplines of magic at the Roke University are interwoven with disciplines of actual science, especially if Hansson's understanding of science is applied. Thus, 'real change', which is a magical transformation of

matter, ‘weatherworking’ and ‘illusion’, are taught along with history, linguistics and medicine. Of course, Le Guin defamiliarises conventional disciplines so they are not immediately recognisable. She uses the titles of each Master and the labels of particular disciplines. For example, the Master Namer is responsible for teaching linguistics, which is referred to across the novel as ‘naming’; the Master Herbal teaches the use of herbalism and healing, which is a depiction of traditional medicine; and the Master Chanter teaches history and literature, which in Earthsea is remembered in songs. Furthermore, the use of the term ‘Master’ instead of the nowadays more commonly used ‘professor’ strengthens the sense of mysticism across the novel, and supports the successful depiction of *the magic act*.

6.3 Sympathy and *the Magic Act*

The magic act in fantasy is full of ‘sympathy’ across all narrative strategies of fictional magic, but it is especially prominent in the narrative strategy of academic knowledge. In *The Golden Bough* (1998), James Frazer investigates ‘the principles of thought on which magic is based’ (p. 26). Frazer formulates two rules on the basis of his observations concerning non-fictional magical practice. The first rule is the Law of Similarity, in which: ‘like produces like, or that an effect resembles its cause’ (p. 26). The second rule is the Law of Contact or Contagion, in which: ‘things which have once been in contact with each other continue to act on each other at a distance after the physical contact has been severed’ (p. 26). The two laws are often used together to depict *the magic act*. For example, in *Master of the Five Magics*, the first discipline of Magic depicted is thaumaturgy. The laws of thaumaturgy are stated clearly and added as a paratext at the beginning of the novel: ‘The Strategy of Sympathy – like produces like’ and ‘The Strategy of Contagion – once together, always together’ (p. 9). The laws are nearly a direct copy from Frazer. Hardy takes Frazer’s Law of Similarity and calls it the Law of Sympathy. It could be argued that these two laws correspond to the two

branches of magical practice called by Frazer ‘Homoeopathic Magic’ and ‘Contagious Magic’. Frazer explains his choice in terms by arguing that the two branches of magical practice:

> [M]ay be conveniently comprehended under the general name of Sympathetic Magic, since both assume things act on each other at a distance through a secret sympathy, the impulse being transmitted from one to the other by means of what we may conceive as a kind of invisible ether, not unlike which is postulated by modern science for precisely similar purpose, namely, to explain how things can physically affect each other through a space which appears to be empty. (p. 27)

As an anthropologist, Frazer is a student of sympathy. However, Hardy’s use of sympathy over similarity suggests inspirations for his ‘laws of magic’ extends beyond Frazer’s text. The rules of sympathy have a long history in traditional medicine and philosophy of science, and their particular development starts with Paracelsus, or Philip Theophrastus Bombastus von Hohenheim (Ball, p. 3). Paracelsus, whose work ‘begins and ends with magic’ (p. 5), is the sixteenth-century prototype of Doctor Faustus. His Doctrine of Signatures ‘declare[s] that herbs [...] cure conditions or anatomical parts they resemble [...]’ (Garrison, p. 206). This is a sympathetic law that can be summarised as ‘like cures like’, an approach further explored by Samuel Hahnemann at the end of the eighteenth century that led him to devise homeopathy. According to *The Skeptic Encyclopedia of Pseudoscience* (Shermer, 2002), Hahnemann rejected the harsh medical practices of his era, based on the Ancient Greek humoral theory, in which physicians attempted to balance the humours by treating symptoms with ‘opposites’ (p.347). Hahnemann ‘[...] sought to replace it with his ‘Law of Similia’ that treated ‘like with like’ (p.347). The inherent strategies of Hahnemann’s homeopathy are: *like is like*, *like makes like*, and *like cures like*. It should be noted, however, that although the theory behind Hahnemann’s approach to illness is interesting and evocative

of other traditional systems of medicine, his application of these theories can only be called 'pseudoscientific'. According to *Quantum Leaps in the Wrong Direction* (Wynn, 2001), the treatment in homeopathy (as practised by Hahnemann and by his contemporary followers) is performed by administering 'extremely tiny doses of substances that cause disease symptoms in a healthy individual' because it assumes that these doses 'can cure people suffering from similar symptoms'; further, 'homeopathic medicine believes that the smaller the dose, the more powerful the medicine' (p. 180). Although some of the concepts behind homeopathy appear in fantasy, I have not encountered examples that clearly follow its line of reasoning in treating illness. Most fantasies explored in this thesis either use the ideas of western medical practice or lean towards eastern medical systems, as will be shown in later sections of this chapter.

It is difficult to establish whether Hardy deliberately chooses the term 'sympathy' over 'similarity' for one of his thaumaturgic laws. Whether it is an aesthetic choice or a deliberate reference to Frazer's predecessors, Hardy shows how these laws about accessing Magic work in practice. The novel tells the story of Alodar the journeyman thamaturge and his quest to study five disciplines of Magic in hope of gaining wealth, honour and the woman he loves. In the first chapter of his novel Alodar assists in the defence of a castle and performs *the magic act*.

> Alodar stepped to the woven box, withdrew a chisel from one of the pockets in his cape, and hacked a fresh splinter from it. […]
>
> Standing scarcely taller than than the basket's occupant, he stepped back from the box, holding the scrap of wood at waist level, glanced again at the position of the sun, and began his incantation.

> He spoke with skill; the words came quickly but with the sharpness necessary for success. His tone was even and rhythm smooth. The two words of power sounded with lack of distinction. They fitted unnoticed into the stream of improvised nonsense which surrounded them. In a moment he was alone.
>
> Alodar nodded a warning to the men-at-arms facing him and slowly began to raise the splinter upward. Simultaneously the basket lurched and cleared the stonework of the platform. The splinter rose with almost imperceptible slowness but the gondola with its passenger climbed at a rapid rate. (p. 13)

The result of *the magic act* is that the gondola is moved by means of magical assistance rather than mechanical one. By climbing the hill while holding the splinter, Alodar lifts the gondola up from the ground until it is at the desired height. Hardy applies sympathy to depict *the magic act* and explain its effects: sympathy serves here as a form of familiarisation. The splinter is 'about one part in a thousand of the basket as a whole', as it is removed from the basket for the purposes of *the magic act* (p. 14). Although it is no longer in direct contact with the basket, the piece of wood remains a part of it on the basis of the Law of Contagion: it is a conceptual paradox, in which the piece of wood both is *and* is not a part of the basket. The Law of Similarity serves to explain why the gondola moves along with Alodar's while he climbs up the mountain: the gondola behaves *like* the piece of wood because it is *like* it. The whole mimics the behaviour of the part.

The magic act itself takes place when Alodar performs an incantation and Hardy's style of writing mimics Alodar's efforts stylistically. 'He spoke with skill; the words came

quickly but with the sharpness necessary for success. [...] The two words of power sounded with lack of distinction. They fitted unnoticed into the stream of improvised nonsense that surrounded them' (p. 13). The paragraph is constructed with short sentences, which give the description of Alodar's incantation a rhythmic quality. The content of the sentences is simple rather than insightful. Hardy is cunning in his depiction of *the magic act*. Alodar's incantation is nonsense on purpose, so the words of power are spoken, but remain unheard by the soldiers. This covert operation by Alodar suggests that the words of power, if overheard, could be used by someone untrained in *the magic act*.

Hardy's depiction of Alodar as a magic-user instructs the reader in Alodar's social status. Alodar is 'a journeyman at an honest craft'. Alodar is further referred to by the sergeant as 'tradesman' (p. 12), and, a 'man who labours in [...] common defense' (p. 13). These hints suggest that thaumaturgy is a common discipline, seen as a trade or a skill, which means it is not seen as very distinguished or difficult to study. Hardy's depiction shows there is little prestige in thaumaturgy. It is necessary for Hardy to set thaumaturgy thusly, because with each discipline of magic that Alodar learns in the novel, he needs to experience a rise in social position along with his ability to perform *the magic act*. Thaumaturgy is seen, therefore, as the lowest of magical disciplines. It is an odd choice, if the origin of the word thamaturgy and its initial application. Thaumaturgy comes from Greek *thauma* marvel and -*ergos* working. According to the *Oxford English Dictionary*, the term was used to describe the miraculous work of Christian saints (Oxford Dictionaries Online). It is possible that the reason why Hardy uses this particular word is because the ending '-gy' makes thaumaturgy sound more like sociology, psychology and biology. This association supports Hardy's setting up of thaumaturgy as being 'like science'. In the contemporary English language thaumaturgy sounds less like 'the skill of making miracles' and more like 'the science of miracles'. Whether intentionally or unintentionally, Hardy succeeds in secularising

thaumaturgy. He isolates it from its original religious context and uses it as a device in the narrative strategy of academic knowledge by placing thaumaturgy in a setting, which supports the academic approach to magic. Hardy also depicts Alodar in such a way that he is perceived as a focused scholar: he is concentrated, moves with the air of a specialist and even glances at the sun to check its position before beginning the incantation (p. 13). This last act is evocative of mathematical calculations and suggests that *the magic act* is a no-nonsense, serious occupation. Thus, Hardy achieves a depiction of magic as an academic discipline. Fictional magic in Hardy's world is socially accepted and transparent; its application is simple, logical and practical.

Alodar's quest for social advancement is parallel to his academic development in the disciplines of Magic. The quest for knowledge and power is a quest that is familiar to many schoalars and scientists. As James Jeans argues in *Physics and Philosophy* (1981): '[T]o many it is not knowledge but the quest for knowledge that gives greatest interest to thought – to travel is hopefully better than to arrive' (p. 217). The journey of the magic-user in *Master of the Five Magics* does not reflect Jeans' 'quest for knowledge', but serves mainly as a means to Alodar's social advancement. Barbara Hambly's *The Rainbow of Abyss*, however, is interested in such a portrayal of the magic-user, in which Jeans' 'quest for knowledge' is an indispensable part of life. For Hambly's protagonist, as I elaborate below, the study and practice of *the magic act* has nothing to do with social advancement or prestige.

The Rainbow Abyss is a novel which poses a question on the social acceptance of *the magic act* and explores this question to show that the social acceptance of the magic-user does not have to be an assumption in fantasy. The novel tells the story of a wizard, Rhion, who struggles to support himself from his professional use of Magic. This is because Hambly places her protagonist in a world that is hostile to the use of Magic. When narrating his story, Rhion claims that to be a wizard is to live 'in a state of virtual outlawry, the state of *beldin*

nar – literally, to be dead souls' (p. 73), because in Hambly's world wizards are considered to be born without souls. Therefore, a wizard in Hambly's world is less than a person.

Hambly presents the ability to access Magic as a power-paradox. From the pseudo-Christian perspective of religion in Hambly's fantasy world, a wizard cannot be considered in terms of salvation, because he/she has no soul. This is how Hambly addresses the question of price for the ability to access Magic in her world. The wizard has power beyond that of an average human, but he/she pays for it with social exclusion and the prospective lack of salvation. In this Hambly remains faithful to the Faustian aesthetic, which perpetuates power and damnation along similar lines. The Faustian tradition invokes the pact with the devil as a technique for introducing *the magic act* into the fabric of the primary world, as explored by authors such as Christopher Marlowe (*The Tragical History of the Life and Death of Doctor Faustus*, 1604), Johann Wolfgang von Goethe (*Faust*, 1808) and Mikhail Bulgakov (*The Master and Margarita*, 1967). Although there is no mention of the devil in Hambly's novel and the depiction of religion in her fantasy world is quite vague, the religious persecution of wizards is a strong hint that Hambly's novel is a conversation with the Faustian tradition of depicting magical practice.

Hambly depicts fictional magic in terms of damnation, but also in terms of the quest of knowledge, in which she aligns *the Rainbow of Abyss* with another set of texts. The questions of damnation and the quest for knowledge, following the Faustian aesthetic, are visible in early science fiction and explored by, for example, Mary Shelley in *Frankenstein* (1818) and Robert Louis Stevenson in *Strange Case of Dr. Jekyll and Mr. Hyde* (1886). In *The Rainbow of Abyss*, Rhion does not sign a pact with a devil, as do his scientist-predecessors, and addresses his supposed lack of soul with an empirical approach at heart, following Kantian logic, that '[t]here can be no doubt that all our knowledge begins with experience' (2003, p. 1). Rhion is born 'with strange sleeping fire in [his] veins, [his]

heart[...], the marrow of [his] bones'. Rhion experiences Magic and so, although he cannot verify that he has a soul, he *can* verify his innate ability to access Magic. Therefore, by a process of empirical elimination, the state of Rhion's reality is confirmed: Rhion experiences Magic, thus he is (a wizard).[2] The use of empirical thinking is how Hambly applies the narrative strategy of knowledge, because the empiricism becomes a familiarisation of the magic-user as a scholar of Magic.

The clash between having the ability to access Magic and the potential salvation is how Hambly demonstrates the dynamic of power in her world. The presumption as to the wizard's lack of a soul is shown as the price paid for access to Magic. Unlike *Master of the Five Magics*, in which *the magic act* can be taught, *The Rainbow of Abyss* depict the ability to access Magic as inborn. As Rhion explains: 'magic [is] not something one [does]; it [is] something you [are]' (p. 75). In Hambly's world the access to Magic cannot be acquired or rejected. Hambly gives her protagonist no alternative to a life of the magic-user, because '[...] it [is] almost impossible not to become a wizard, if you are born with the power to do so. You couldn't not be what you were' (p. 75). Thus, Hambly constructs a world with a clear set of limitations for wizards. The first limitation is the lack of social acceptance, which destabilises possible sources of income for wizards. Hambly stages a subversion of a traditional fairy tale structure, in which a poor hero experiences a rise up the social ladder (Propp, p. 273**)**. In *The Rainbow of Abyss* Rhion is 'a rich man's son' but, by becoming a magic-user, he is relegated to the bottom of the social ladder (p. 76). Unlike in a fairy tale, Rhion has no opportunity for social mobility and cannot improve his situation through the use of Magic, because Magic is the cause of his problems, and not the solution to them.

In *The Rainbow of Abyss*, the setting of a world hostile to Magic puts a second limitation on the performance of *the magic* act. In Hambly's world the magic-users are

[2] Paraphrased after Rene Descartes *'I think, therefore I am*' (italics original, 2003 p. 23).

outlawed in some countries, which means the magic-users have difficulty in acquiring the knowledge and materials to explore Magic and perform *the magic act*. The only route to magical expertise is through years of rigorous study (pp. 76–77), because being born with the ability to access Magic is not equal to being successful at performing *the magic act*. Hambly applies the narrative strategy of knowledge in earnest by showing that the study of Magic is '[e]verything related to everything' (p. 76). Additionally, the costs of materials necessary for the performance of magic are high, while the wizardly income is unstable and scanty. Thus, Hambly is merciless in disassembling the power myths surrounding magic in fantasy and transforming the potential of magic as a narrative device. The 'hostile universe' design allows to portray the magic-user as a conflicted individual oppressed by the circumstances (p. 298). The depiction of the magic-user as an individual oppressed by the hostile world can be found in Diana Wynne Jones's *Witch Week* (1982), where witches are hunted and magic is a crime, and in Laura Anne Gilman's *Fire and Flesh* (2009), in which a potential magic-user has to first live as a slave before his ability to access Magic can be identified.

As in *Master of the Five Magics*, *the magic act* is explored in *The Rainbow Abyss* in terms of Frazer's sympathy. When working on a love spell, Rhion recollects his tutor's words:

> *You must love them when you weave spells* [...]. *Love them as a true lover does, whatever your private self might think. See charm in their imperfections* [...]. (italics original, p. 10)

Frazer's Law of Similarity is clearly visible here. For the magic act to be a success, Rhion has to closely replicate the emotions that the spell is to imitate, because the desired 'effect resembles its cause' (Frazer, p. 26). That is, the desired effect of the spell can only be achieved if the spell is *like* the intended effect. The Law of Contact or Contagion is not as visible or as straightforward in this example. As the love-spell is commissioned by a woman,

the woman becomes a part of the spell. Rhion holds the woman's hand while he performs the spell. The woman's hand serves as a chalice for the powder that is imbued with the emotional impact of Rhion's spell-working. The hand serves also as a physical representation of the whole woman, as she might be seen by a prospective lover. Her 'scent' and her physical 'essence' is what Rhion transfers from the hand into the powder, along with the emotional illusion of love (Hambly, p. 9). The physical contact between the wizard and the customer simulates the physical union between lovers. The logic of contagion stands, as the target of the spell comes in contact with the woman and the wizard by proxy. The emotional impact is thus spread. Hambly further argues that the effect of *the magic act* is not omnipotent or ever-lasting, even if it can influence human emotions. 'There is no counterfeit for love, and over love, magic has no power', Hambly plants in Rhion's warning to his client (p. 12). Hambly's argument is that it is easier for the magic-user to alter the material world rather than the immaterial one, and the example of the love spell served to show it.

6.3.1 The depiction-less *Magic Act* in *Jonathan Strange & Mr Norrell*

The magic act can be performed, but does not have to be seen by the reader, as Susanna Clarke demonstrates. Clarke shows *the magic act* through its effects in *Jonathan Strange & Mr Norrell* (2004). The novel tells a story of two magic-users, Mr Norrell and his student, Jonathan Strange, who live in a primary world of Regency Britain. In Clarke's world, Magic can be studied, but not practised, as its practice is seen as disreputable for a gentleman. Both Mr Norrell and Jonathan Strange are gentlemen and Clarke shows their pursuit of Magic as the quest for knowledge and power.

The first *magic act* in the novel is performed by Mr Norrell and is witnessed by the York Society of Magicians. The performance of *the magic act* is non-existent – Mr Norrell is

not shown, but the York Society of Magicians (and the reader along with them) sees *the magic act* happening before their eyes when the stone sculptures come to life and talk:

> As the sounds of bells died away a voice began to speak from somewhere high up in the gloomy shadows above their heads. […] The voice itself was not easy to understand; it bore not the slightest resemblance to a human voice – which only served to increase the gentlemen's fear that fairies were about to appear. It was extraordinarily harsh, deep and rasping; it was like two rough stones being scraped together and yet the sounds that were produced were clearly intended to be speech – indeed *were* speech. […]
>
> Mr Thorpe, who was a valiant gentleman, peeped into the chancel alone, to discover who it was that spoke. "It is a statue", he said. (pp. 36–38)

It is clear from the scene that *the magic act* is taking place: the stone statues in York Minster begin to talk. Mr Norrell, however, is neither present at the scene nor shown performing *the magic act*. As his associate Childermass explains, Mr Norrell does not 'see the need' to come (p. 34). Mr Norrell performs *the magic act* from his home in Hurtfew Abbey, but 'the results [are] seen in York' (p. 34), which means that Clarke is one of the few fantasy authors who explores *the magic act* outside the limits of conventional magical practice, where the close contact of the magic-user with the object or place that is supposed to be altered by *the magic act* is necessary. Clarke shows that in a fantasy text those limits can be expanded.

The depiction of *the magic act,* which focuses on the results of *the magic act* rather than *the magic act* itself, is becoming a more popular and more refined device in fantasy. This attitude towards *the magic act* can be found in some of Terry Pratchett's earlier work, such as *Equal Rites* (1987). Authors such as Mercedes Lackey in *Magic's Pawn* (1989) and

Diana Wynne Jones in *The Merlin Conspiracy* (2003) have also explored *the magic act* from the perspective in which showing the effects of *the magic act* is more important than the ritual or the performance of *the magic act*. Clarke successfully argues throughout her novel that it is the effect of *the magic act* that matters most. As long as the effects of *the magic act* are visible, the reader does not have to see *the magic act* being performed.

Clarke introduces Magic by first showing its lack in the world, structuring her novel in terms of Clute's rhetorical fantasy sequence, in which the lack of Magic signifies wrongness in the fantasy world (primary or secondary). Mr Segundus studies magic, but the question he is constantly pondering is 'why modern magicians [are] unable to work magic they [write about and study]' (p. 4). The answer he receives from the president of the York Society of Magicians disputes the validity of Mr Segundus's question, as it 'presupposes that magicians have some sort of duty to do magic – which is clearly nonsense' (p. 4). Such an introduction to the state of Magic (and non-existent magical practice) brings to the fore the academic attitude towards *the magic act* that permeates the novel. Clarke's language and narratorial perspective directs the reader's perspective in following Mr Segundus's question to become an inquisitive student of *the magic act* as well. Clarke's abundant use of footnotes helps to create the sense of serious scholarly pursuit and supports her choice of a academic framework, which is a part of the narrative strategy of knowledge.

Clarke is skilful in exploiting the cultural and historical parameters of her world and uses them as devices to depict the ability to access Magic. The sense of nineteenth-century England is replicated in the use of language, narratorial perspective and cultural setting. The style she replicates can be found in use until the 1920s, for instance, in Henry De Vere Stacpoole's *Goblin Market* (1927). Like Stacpoole, Clarke treats the gentlemanly code of conduct as a set of natural laws that construct reality. The philosophical and moral standpoint on magic is made clear early on: a gentleman should study magic, because studying (in itself)

is respectable. ‘Magic [is] what street sorcerers pretend [...] to do in order to rob children of their pennies. Magic (in the practical sense) [is] much fallen off. It [has] low connections’ (p. 5). It is difficult to ascertain whether Clarke’s depiction of *the magic act* is the result of the gentlemanly approach to reality or whether it is a conscious alignment with Frazer’s views on the nature of magical practice.

Frazer sees magical practice as ‘a spurious system of natural law as well as a fallacious guide of conduct, [...] a false science as well as an abortive art’ (p. 26). Frazer does not leave any doubt as to the respectable nature of practical magic, which for him is ‘a set of precepts which human beings observe in order to compass their ends’ (p. 26). Theoretical magic, on the other hand, is ‘a statement of rules which determine the sequence of events throughout the world’ (p. 26). Frazer’s theoretical magic is the idea of protocols of magic that explain and rationalise the behaviour of the magic-user .Thus, Frazer considers himself to be a theoretical magician in the same way that the York Society of Magicians see themselves. Clarke’s idea of the theoretical/practical dichotomy of the use of Magic is simple. Those who study Magic are initially theoretical magicians, as the practice of Magic is seen as extinct. After Mr Norrell’s first *magic act*, all those who are unable to perform *the magic act* are denied the title of magician, with the exception of Mr Segundus (pp. 29–34). In this Mr Norrell wins the debate about the practice of *the magic act*: those who study it Magic should be able to perform it, as study and practice are permanently intertwined.

The lack of performance of *the magic act* and the simultaneous exposure of the reader to the effects of *the magic act* create an escalating anticipation throughout the narrative, the anticipation of how *the magic act* can be performed. Clarke is very careful in feeding that anticipation without actually showing much in the way of magical performance. The two *magic acts* performed by Mr Norrell following his initial demonstration at York Minster provide a little more insight as to how Mr Norrell can access Magic, and present him as a

scholar of Magic. In the excerpt below, Mr Norrell summons a fairy to do his bidding.

> When they had gone Mr Norrell rose wearily from his seat and took up a book that he had bought with him. He opened it at a place he had marked with a folded letter and placed it upon a little table so that it would be to hand if he needed to consult it. Then he began to recite a spell.
>
> It took effect almost immediately because suddenly there was something green where nothing green had been before and a fresh, sweet smell as of woods and fields wafted through the room. Mr Norrell stopped speaking.

In this scene, Mr Norrell performs *the magic act*. Clarke's depiction is very brief, as she swiftly moves to the depiction of the effects of *the magic act*. Mr Norrell, as a true scholar, recites his spell from a book, and it is the only 'performance' or ritual he performs. The effect is the appearance of the Fairy King. Mr Norrell calls him, because he is unable to perform the task ahead of him: he has been asked to resurrect a young lady. Therefore, Mr Norrell has to bargain with the Fairy for the life of the young lady, because the ability to resurrect people is beyond the scope of his ability.

> Mr Norrell licked his lips nervously. 'What exactly are you proposing?'
>
> 'Grant me half the lady's life and the deal is done.'
>
> 'Half her life?' echoed Mr Norrell.
>
> 'Half,' said the gentleman with the thistle-down hair.
>
> 'But what would her friends say if they learnt I had bargained away half her life?' asked Mr Norrell.
>
> 'Oh! They will never know any thing of it. You may rely upon me for that,' said the gentleman. 'Besides, she has no life now. Half is better than none.'

> […]
>
> But Mr Norrell had read a great many books in which were described the dealings of other English magicians with persons of this race and he knew very well how deceitful they could be. […]
>
> 'Seventy-five years then,' agreed the gentleman with the thistle-down hair, 'exactly half of which belongs to me.'
>
> 'Is there any thing more we must do?' he asked. 'Shall we sign something?'
>
> (pp. 111–112)

In this excerpt Clarke shows how the academic framework shapes Mr Norrell's bargaining process with the fairy. Everything Mr Norrell knows about *the magic act* and magical agents like fairies, comes from books. His confidence in his scholarly prowess leads Mr Norrell to think that he can outsmart a fairy, a mistake that has repercussions during the rest of the novel. The young lady recovers her health. She spends her days in the land of the living, the primary world of Mr Norrell, and her nights in the domain of the fairy. The fairy keeps his word and take half her life; her sleeping time.

The passage in which Mr Norrell asks the fairy whether they should seal their contract with a signature shows that Clarke link her depiction of fairies and their magic with the Faustian tradition, as discussed in the example of Barbara Hambly's *The Rainbow Abyss*. The Faustian tradition uses the pact with the devil as a device for introducing a magical agent into the primary world. Clarke secularises this depiction of Magic by exchanging the figure of the devil for a figure from the fairy realm, while keeping the magic-user firmly in the trappings of scholarship. As a result, she creates what Vander Ploeg and Phillips call 'contemporary non-religious magic' (1998, p. 152).

Furthermore, Clarke uses the device of a friend/helper/servant from Faerie, in which

the helper assists the magic-user in altering the world. In this Clarke echoes several authors in her portrayal of fairies and their magical abilities, such as, Edmund Spenser's *The Faerie Queene* (1590) and the representation of fairy realm in 'Thomas the Rhymer' (14th century; see Burton) and Christina Rossetti's 'The Goblin Market' (1862). Before Clarke, these fairy-related conventions are explored by fantasy authors such as Hope Mirrlees in *Lud-in-the-Mist* (1926) and Neil Gaiman in *Stardust* (1999). However, Clarke's approach to magical practice as an academic discipline shows how she combines the Faustian tradition and the fairy tradition in her depiction of *the magic act*.

Clarke shows throughout the novel that Mr Norrell is not unaware of the dangers of bargaining with fairies. Mr Norrell and Jonathan Strange, his student, have several discussions, which are heavily footnoted, and pertain to the dangers of the bargaining process with the members of the fairy race and the dire consequences that such bargaining might inflict on the overconfident or unaware magic-user (see: pp. 11, 14, 17–18, 71–74). Mr Norrell attempts to instil in Jonathan Strange the importance of avoiding fairies at all costs, but, as the excerpt above shows, he does not follow his own advice.

Clarke uses footnotes in *Jonathan Strange & Mr Norrell*, footnotes which detail various fictional texts on the use of Magic. Through this paratextual device Clarke supports her academic framework of *the magic act* and establishes a semblance of historical authenticity in her primary fantasy world. This, however, is not the main device of Clarke's narrative strategy of knowledge. The cornerstone of the narrative strategy of knowledge for Clarke is the magic-user: Mr Norrell. He is shown as the ultimate scholar, always studying and keen in his pursuit of knowledge. Mr Norrell is so engrossed in his own understanding of magic and the perception of its study, that he is incapable of detecting or comprehending sarcastic remarks on the subject of Magic, as his numerous debates with Mr Lascelles demonstrate. After one such debate, a periodical on the subject of Magic called *The Friends*

of English Magic is established (p. 146). The creation of the periodical is another step in support of the academic framework of magic. Clarke provides an extensive footnote detailing the history of the periodical to further secure the foundation of magical practice as a discipline of science and the authoritative standing of Mr Norrell as a specialist in the field.

From the perspective of *the magic act*, Alodar, Rhion and Mr Norrell are written within the same narrative framework: they are academic magic-users. However, their motivations mark them apart from one other as much as their circumstances. Alodar's motivation in *Master of the Five Magics* is the reinstating of his family's social status and winning the woman he loves. Rhion's motivation in *The Rainbow of Abyss* is survival and the need to pursue his inborn call for Magic. Mr Norrell in *Jonathan Strange and Mr Norrell* differs substantially from the two, because his socio-economic status. Mr Norrell is a man of means, a gentleman with an estate and a comfortable financial situation. This allows him to pursue the scholarship of Magic. Further, Mr Norrell is consumed by the desire for greatness: 'I am the man who is destined to restore magic to England' (p. 108). The motivations of the magic-users discussed in this section are reflected in *the magic act* they perform. Alodar's experiments are focused only on *the magic acts* that will let him reach another level of magical advancement. Rhion is mostly shown performing *magic acts* that can be translated into financial security. Mr Norrell's *magic act* are grand in its scale and effect, which shows the consistency in which these three authors: Lyndon Hardy, Barbara Hambly and Susana Clarke approach Magic and its use in the construction of their fantasy worlds.

All three magic-users, Alodar, Rhion and Mr Norrell, pursue Magic with a diligent fervour and academic approach, investigating the 'how' behind their own practice. Hardy, Hambly and Clarke show how their characters analyse 'the mental processes on which practice is based', thus refuting Frazer's claims that to a magic-user '[...] magic is always an art, never a science' (p. 26). Vander Ploeg and Phillips observe in their discussion of role-

playing games and their potential influence on contemporary fantasy fiction that '[p]layers rely on magic as pseudo-scientific strategies meant to effect matter and organisms through mystical power' (p. 151). The same expectation of *the magic act* can be found in readers of contemporary fantasy, as '[c]haracters [...] are the de facto scientists of the role-playing world' (Vander Ploeg and Phillips, p. 151**)**. This is often the case with magic-users in fantasy that are depicted through the narrative strategy of knowledge.

6.4 *The Magic Act* and the Knowledge of Gems

In this section I discuss the use of gems and the knowledge of properties attributed to gems and stones as a narrative strategy of knowledge. The properties of gems are a form of knowledge popular in the Middle Ages and the power ascribed to them was significant, as Robert Kieckhefer in *Magic in the Middle Ages* (1989): '[w]hile herbs contain a great strength, that of jewels is far greater' (p. 103). This section explores how the authors of *A Rumor of Gems* (Ellen Steiber, 2005) and *Hard Magic* (Laura Ann Gilman, 2010) depict *the magic act* through the knowledge of gems.

A Rumor of Gems (2005) by Ellen Steiber applies an extensive research on precious stones to depict *the magic act* through the use of gems (see Steiber's bibliography, pp. 463–464). Most of the books in Steiber's bibliography are discussed by historians of magical practice and science. For example, in *Magic in the Middle Ages* Kieckhefer discusses lapidaries, which are: 'Books called "lapidaries" [which] set out in detail the wondrous properties of gems. The genre was known in antiquity, but for medieval Europe the classic was *The Book of Stones'* (p. 103). Lynn Thorndike's copious study of *A History of Magic and Experimental Science* traces mentions of the magical properties of gems across the literature of the thirteenth and fourteenth centuries. Attitudes towards the properties ascribed to gems are not unanimous among the scholars of the time. For example, Thorndike mentions Petrarch's 'display of commendable scepticism as to the powers ascribed to gems' (p. 221);

John of Eschenden's depiction of 'various precious stones [...] as beneficial against a hot pestilence: pearls, jacinth, sapphires, emeralds, coral white or red, and many others' (p. 333); and Henry Hesse's placement of 'the great virtues of gems' among the delusions of the sick (p. 505). The scepticism of these scholars towards the magical properties of gems is evident. Nevertheless, Tom Blaen argues in *Medical Jewels, Magical Gems* (2012) that '[p]recious stones were a part of pharmacopoeia of [sixteenth and early seventeenth century England] and used by physicians [...]' (p. 4), which means that the use of gems as medicines prevailed beyond the Middle Ages. Furthermore, Blaen stresses that:

> The idea that stones in general and precious stones in particular possessed wondrous powerful properties or virtues could be found throughout Europe across all social levels, and was part of conventional natural philosophy. [...] While only the wealthy could afford to own expensive gems, the popularisation in print of the encyclopaedic knowledge of what gems' marvellous virtues were meant that people who would never afford them would still know of their exotic properties. [...] [Even] ordinary stones, like flint, that could be collected locally, [...] could have beneficial protective properties. (p. 4)

A Rumor of Gems is an example of a novel in which the knowledge of gems and their powers is used to depict *the magic act*. The novel is set in the city of Arcato, in the primary world. Even though the setting of the novel is very contemporary, the protagonist, Alasdair, is somewhat out of place. Alasdair is dressed in a robe and he keeps losing gems everywhere. That is, precious stones keep falling out of Alasdair's pockets and their supply never ends. By depicting Alasdair thusly, Steiber displaces a pseudo-medieval magic-user into a contemporary setting. Alasdair is skilled in reading and applying the properties of stones. For example, when one of the characters is bleeding to death, Alasdair applies an unconventional treatment:

> Alasdair reached into the folds of his robe, took out a drawstring pouch made of white leather, and removed a smooth but uneven deep-red stone. 'Coral,' he said, [...]. 'It's been known to be effective against excessive bleeding. [...]' He held the coral close to the wound [...]. (p. 160)

The magic act is very subtle in the above excerpt. The effects of *the magic act* can be argued as non-existent, because the application of the coral does not stop the bleeding completely or heal the wound. However, Steiber mentions later that the application of the coral slows down the extent of the blood loss (p. 161). Although Alasdair does not use coral as John of Eschenden does, he applies it as an instrument in the healing process, he applies it during *the magic act*. This alone creates a resemblance to Eschenden's prescription; the similarity in the use of language and a motif of stone being used as a form of medication. Throughout Steiber's novel other gems mentioned in Eschenden's prescription are deployed, although the applications explored are not solely pharmacopoeial. The depiction of gems' properties closest to that of Eschenden is the depiction of the properties of emeralds, as Alasdair explains:

> They're the gem of spring and rebirth [...]. They're also a protection at sea and will serve you well if you leave the city by boat. And they're an antidote to certain poisons; they're capable of destroying some of the influences that bring on the disease. (p. 197)

Steiber offers a similar depiction of amber and rubellite, but also chooses to subvert this form of pharmacopoeial depiction with stones such as hematite. Rather than exploring the belief in the miraculous power of stones, Steiber shows another dimension to what power of stones can mean:

> There were those [...] who claimed hematite for a medicine, healing diseases of the blood and of the eyes. Personally, he never known that to be true [...]. The hematite only accelerated things. Some would say it opened a door. (p. 36)

The door that Alasdair refers to in this excerpt is the door to Magic. Alasdair can open 'the door' of Magic, as the magic-user, and perform *the magic act*. Stones and gems are portrayed with deliberate vagueness of language in *A Rumor of Gems*. This is visible in phrases like: 'There were those' and 'who claimed' (p. 36). The use of stones is depicted in terms of belief and hearsay rather than scientific proof.

Furthermore, in *A Rumor of Gems* stones are friends to Alasdair, as if they were animate. Alasdair is often shown listening to a 'call' from one of the stones he carries and usually heading the advice given by the stones. Alasdair even has a stone-pet, a figurine of a palm-sized jade dragon, who shifts from a stone figurine into a form of an animate creature.

6.4.1 Scrying through Crystals as *the Magic Act*

The practice of scrying is often associated with the use of precious stones and crystals. Frank Klaassen in *The Transformations of Magic* (2013) discusses John Dee's use of stones as scrying devices:

> He used a polished, oval-shaped obsidian in place of the similarly show stones traditionally made from crystal [...]. The stone was placed on a specially constructed table inscribed with various characters and resting on four magical seals. [...] After brief initial prayers, the skryer would begin to report what he saw in the stone and act as an intermediary between Dee and the angels. (p. 171)

The definition of scrying is to 'foretell the future using a crystal ball or other reflective object or surface' (Oxford Dictionaries Online). According to Klaassen, Dee's

choice was less conventional, as he favoured obsidian over a crystal. However, Blaen argues in his discussion of stones in sixteenth- and seventeenth-century England, that apart from the use of stones, crystal balls were a popular choice and 'played a part in the magical activity of the period' (pp. 4–5). In fantasy, the practice of scrying is a popular one. Diana Wynne Jones' depiction of scrying with a crystal ball from *The Tough Guide to Fantasyland*, although satirical, is very accurate:

> You look into one of these and see *vapours swirling like clouds*. These shortly clear away to show a sort of video without sound of something that is going to happen to you soon. It is seldom good news (italics original, 2004, p. 53).

Scrying is *the magic act*, in which the magic-user accesses Magic through the use of a stone or gem to glimpse the future. *A Rumor of Gems* explores a wide range of scrying practices. The main tool of choice for Steiber is a crystal ball, but the use of an inscribed crystal can also be found. Depending on the situation, the practice of reading the crystal is either deployed as an instrument for revealing information concerning the present or for revealing future events. The first time the crystal ball appears in the novel is when Lucinda, Alasdair's friend, finds it in her lover's apartment:

> [...] [H]er eyes fell on Sebastian's night table, where a sphere of polished blue crystal rested on a silver stand. [...] It was just a clear, blue glass sphere. She picked it up, enjoying the smooth weight of it in her palm. A bit of colour flickered in its depths. Lucinda peered at it more closely, expecting to see a reflection of something in the bedroom, and instead saw Sebastian's kitchen. Sebastian wasn't anywhere in sight but a large red fox sat there, its tail curled round its feet, its tongue licking its lips as though it had just feasted. (p. 139)

In this depiction of the crystal ball, Lucinda has a vision of her lover's true nature – he is a shape-shifter and a trickster. The crystal uncovers hidden information in order for Lucinda to become aware of the true shape of things. It is also a first instance in which crystal is used as a prolepsis throughout the novel, as at this stage neither Lucinda nor the reader are aware of what this vision actually means. It is mostly a disturbing image which introduces a layer of uncanny into the text and it can be denied as a facet of Lucinda's reality, until it is confirmed later in the novel by Sebastian's transformation into a fox.

The second time the crystal ball is deployed it is in a more traditional setting. Lucinda is led to a fortune-telling parlour by Alasdair's pet, the jade dragon. Mariamme is a fortune-teller who attempts to read Lucinda's future. In Steiber's world, the fortune-teller is *the magic-user* as well:

> While Lucinda drank her tea and ate her cake, Mariamme gazed into the crystal ball, turning it several times as if to get a better view. Lucinda didn't see any images in the crystal and was secretly relieved. She had more than enough magic for one day. As for Mariamme, she couldn't detect anything remotely mystical about the woman. Mariamme seemed as practical and straightforward as a broom. (p. 236)

The setting of a crystal ball reading in a fortune-telling parlour is a popular trope in literature. It often serves as a prop to either introduce fantastic elements to the text or to enhance the aura of uncanny and mystery that is already building in the text. The fortune-telling parlour is a mysterious space in which the fantastic may occur. In *A Rumor of Gems* Steiber subverts this trope by demystifying the setting and the fortune teller. The reading takes place in a kitchen, a very domestic place and Mariamme is depicted in domestic terms, her serving of tea and cake turning the scrying session into a small tea party. Furthermore, it is a deliberate reversal of the reading that Lucinda does herself in Sebastian's bedroom,

where the crystal ball intensifies the fantastic and is an instrument that introduces tension and suspense into the narrative. Mariamme's reading, on the other hand, is familiarised by the domestic atmosphere and a much more 'practical' approach to *the magic act*: 'This crystal can only tell me about those in close proximity. You, me, my daughter, the dragon' (p. 237). Mariamme is the magic-user who accesses Magic through the use of the crystal ball and the information she can obtain in this way is limited. Steiber uses the crystal ball to introduce a form of narrative restraint for Magic use in her novel during her depiction of *the magic act*.

When Mariamme and Lucinda finally get a vision out of the crystal, it is a clue to Lucinda's immediate future, a guiding nudge as to what she is supposed to do to help her friends:

> Lucinda looked into the crystal and blinked. 'Flowers,' she said, seeing a tall but a delicate tree with pale purple blossoms. 'Lilacs.' [...]
>
> 'Lilacs,' Mariamme echoed, nodding. 'I see lilacs, too.'
>
> 'And lilacs mean—'
>
> 'You follow the lilacs to the lost towns of the mountains.'
>
> Lucinda glanced at the dragon. [...] She glanced back at Mariamme. 'I have no idea of what you're talking about'. (p. 237)

In this excerpt, Mariamme is Lucinda's guide to the fantasy world and the crystal ball is a prop that assists her in the guiding process. This guiding process, already familiar to the fantasy reader, is used as a part of *the magic act*.

In *Hard Magic* , the narrative strategy of knowledge is much more prominent than in *A Rumor of Gems*. The protagonist, Bonnie, is the reader's guide to *the magic act.* The novel

takes place in an alternative world where Magic exists and is conceived of in terms of a 'current', which 'runs in the same time-space as electricity' (p. 20). Bonnie explains that after the discovery of magical energy by Benjamin Franklin:

> A lot of theories and practices of Old Magic got tossed, and good riddance, but I'd discovered that I could scry better with a focus object than with current alone, and the smoother and rounder the shape, the better. So yeah, I have a crystal ball. Deal. (pp. 34–35)

In Gilman's world, the use of a crystal ball is perceived as unnecessary or even superstitious. Bonnie's use of a crystal ball is depicted as old-fashioned and quirky, and Bonnie's own approach to *the magic act* is depicted as defiant in the face of the practices of Magic approved in her world.

Gilman is very precise in describing how the practice of crystal ball-reading works, along with her setting of Magic as a pseudo-electric current.

> Breathe in, breathe out. 10. 9. 8. 7. 6. ... By five as usual, I was deep in my own core, the current I carried with me all the time. [...] Sparks were flickering inside the globe, running from my fingertip down to the imperfection, where they fractured and bounced back to the surface. They were mostly red, which wasn't what I wanted. I focused, turning one strand this way, another that, and the hues faded to a more useful blue. (p. 38)

To perform *the magic act*, Bonnie has to 'tune her current', the 'tuning' is her ability to use Magic, which is 'the current'. It is as if Bonnie is tuning a radio frequency, so she can listen to a radio. In this particular scene, Bonnie attempts to find out about her immediate future, but is prevented from doing so by another magic-user, as the crystal ball breaks after the attempted reading. In principle, Gilman uses the crystal ball in a similar way to Steiber;

the crystal ball is an instrument that serves to discover information. The information is the result of *the magic act*. However, while Steiber's depictions serve mostly to introduce fantastic elements to her primary fantasy world, Gilman explores the crystal ball with the clear intention of it being a device which assists the magic-user in *the magic act*. Therefore, the crystal ball is a part of *the magic act*.

6.5 Concluding Reflections

In this chapter I have discussed the narrative strategy of knowledge, in which devices, such as the academic framework and the knowledge of gem properties, are used to depict *the magic act*. In the academic framework, the magic-user is presented as a scholar or scientist. The magic-user is on a quest for knowledge, and Magic and its practice constitutes one of the disciplines of knowledge, as illustrated by *Perdido Street Station, A Wizard of Earthsea*, *Master of the Five Magics*, *The Rainbow of Abyss* and *Jonathan Strange and Mr Norrell*.

The treatment of *the magic act* and its study as an academic discipline is visible in the structure of the fantasy world. Authors explore the possibilities of difficult circumstances for their characters and play with the ides of Magic as a disreputable discipline, as illustrated in *The Rainbow of Abyss* and *Jonathan Strange and Mr Norrell*. Further, the narrative strategy of knowledge allows the authors to explore the socio-economic context of Magic.

The knowledge of properties of gems and stones is the second set of devices discussed in this chapter. This body of knowledge serves as a template for *the magic act*, as illustrated by *A Rumor of Gems* and *Hard Magic*. The way the authors explore the knowledge of gems is similar to the knowledge of words in the primordial language, which is the subject of the following chapter.

7 –The Narrative Strategy of Primordial Language

This chapter explores the strategy of primordial language and how it is used to depict *the magic act* in contemporary fantasy. The term 'primordial language' is a collective term for an array of concepts which stem from different disciplines. The first part of this chapter investigates the perspective of these disciplines: linguistics, myth studies and theology. The analysis of the linguistic context of primordial language offers an insight into the concept of proto-language, which is the closely associated with primordial language. This is followed by a discussion of the mythological and theological contexts, which lead to a comparative analysis of primordial language and its mythological representations. This is contrasted with the examples from the contemporary fantasy to show the continuity and the scope of the primordial language strategy. Finally, the linguistic concept of 'glossopoeia' is dissected, to show how authors explore the mythological associations of the primordial language by applying linguistic techniques. The second part of this chapter is focused on *the magic act* is performed. This is done first through a discussion of *the magic act* and prophecy, followed by an investigation of primordial language as a minor strategy of magic.

This is achieved by analysis of the following fantasy works: *The Warrior Who Carried Life* (1985) by Geoff Ryman, *Stardust* (1999) by Neil Gaiman, *Wizard of the Pigeons* (1986) by Megan Lindholm, *A Wizard of Earthsea* (1968) by Ursula K. Le Guin, *Elantris* (2005) Brandon Sanderson, *Eragon* (2002) Christopher Paolini, *Rhapsody: Child of Blood* (1999) by Elizabeth Haydon, *Queen of Sorcery* (1982) by David Eddings, *Magician* (1982) by Raymond E. Feist, *The Magicians of Caprona* (1980) by Diana Wynne Jones, *A College of Magics* (1994) by Caroline Stevermer, *The Magician's Guild* (2001) by Trudi Canavan, *The Hundred Thousand Kingdoms* (2010) by N. K. Jemisin, *The Name of the Wind*

(2007) and *The Wise Man's Fear* (2011) by Patrick Rothfuss.

7.1 The Primordial Language in Context

The concept of primordial language has been heavily influenced by theological debates on the subject. However, these debates are always embedded in the linguistic context of one or more of the languages involved, which is why the linguistic context of the primordial language concept will be discussed first, followed by the mythological context and theological context.

7.1.1 The Linguistic Discourse

The primordial language is language in its most clinical sense. According to Noam Chomsky's theory, a language is a cognitive computational function, which allows the human mind to take a finite number of items (sounds, words, for instance) and rearrange them into a potentially infinite number of messages according to a programme (grammar). The elements can be assembled to produce a potentially unlimited number of messages (Chomsky, 2002). Although Chomsky's theory of language disregards the social contexts of language and is now perceived as a historical development in the light of contemporary linguistic studies, it can still be useful to demonstrate the complexity of language. There is a hypothetical unlimited potential in the production of messages in each of human languages, and each of those languages differs substantially in its ability to describe similar phenomena: each language does it in terms that differ in their paradigmatic potential of meaning. For example, the sentence 'I love you' can be used in English to describe feelings for a lover, a favourite film or a dog, while in Polish the counterpart of that same sentence has a much stronger

emotional connotation and rarely works in contexts other than that of an expression of strong feelings of adoration by one human being towards another. The semantic difference between languages like English and Polish is a phenomenon that is expected in a comparative study between two different codes; that is, it does not pose a problem other than that of a translative nature. Each of these codes produces a slightly different shade of meaning in the conceptual palette of understanding. This variation in the process of comprehension and translation of languages, however, has implications for the mythical concept of 'language of creation', its study and its engagement in theological debates, which in turn has a bearing on how primordial language works as a strategy of magic in fantasy (see later sections for examples).

The term proto-language is usually used to describe an ancestral language to a group or family of languages (Janson, 2002, p. 31). For instance, languages like Russian, Polish, Ukrainian, Belarus, Czech, Slovak, Serbo-Croatioan and Bulgarian belong to one linguistic group – Slavic. Each of those languages can be traced back through their corresponding similarities to the scripts in Old Church Slavonic. An assumption can be made, therefore, that all Slavic languages stem from one Proto-Slavic language (p. 33). Although languages that are used today can be grouped together and, in the course of comparative analysis, common parent languages can be reconstructed, the discovery of one single language that would be a common parent, an ultimate proto-language, to all languages is practically impossible (pp. 1–56). In fantasy, the concept of primordial language and the concept of proto-language have amalgamated into an umbrella concept which places magic in the centre of the world-building process. This is thanks to Tolkien's depiction of the languages of Middle-earth in *The Lord of the Rings* and the deployment of the concept of proto-language in the process. Tolkien makes very clear in Appendix F, which is devoted to the discussion of the languages of Middle-earth present throughout the narrative, that the two Elvish languages shown (The High-elven or *Quenya* and the Grey-elven or *Sindarin*) are the *Eldar* languages of the West-

elves (Tolkien, 2001, p. 1101). Tolkien places these two 'modern' Elvish languages in a geographic group similar to the Slavic or Nordic group, that can be recognised by a European reader. Tolkien also provides a historical genealogy of these languages:

> The High-elven was an ancient tongue of Eldamar beyond the Sea, the first to be recorded in writing. It was no longer a birth-tongue, but had become, as it were, an 'Elven-latin' [...]. (Tolkien, 2001, p. 1101; see more on *Sindarin* p. 1102)

Tolkien provides hints across the narrative as to the number of languages previously spoken. Gandalf makes references to these in his investigation of the entrance to Moria:

> [A]nd sleeps until it is touched by one who speaks words long forgotten in Middle-earth. [...] The words are in the elven-tongue of the West of Middle-earth in the Elder Days. (p. 297)

It is clear from the above examples that by creating a linguistic history of Middle-earth, Tolkien is also creating the history of his secondary world (see more on this process in section 7.1.4, On Glossopoeia). The more convincing the linguistic creation, the more believable becomes the fantasy world created. Through this world-building technique, the richness and intensity of the world is guaranteed. Therefore, in fantasy, the proto-language *is* the primordial language.

Marek Oziewicz, in his article 'Magical Thinking and Fantasy Literature' (2009), foregoes the debate on the origins of the primordial language and simply acknowledges its existence as one of the key parameters of linguistically-based forms of magic in fantasy, which he discusses under the term of 'imaginary linguistics':

> [I]maginary linguistics [is] [...] a set of ideas about language and its relation to reality, marked by two major characteristics. The first is the assumption about the

> existence of specific correspondences between a word, a sound and reality, both external, physical, and internal, psychological. For imaginary linguistics these correspondences are not limited by time and space. The second key aspect of imaginary linguistics is the assumption about the existence of the original, universal, perhaps even divine language of creation in which the thing, its essence, is the name. (p. 35)

Oziewicz's assumptions for his 'imaginary linguistics' are all derived from the three contexts embedded in primordial language: the linguistic context, the mythic context and the theological context. However, the primordial language is a term that encapsulates a wider range of meaning, a range that is appropriate to use in the discussion of secondary world fantasies and primary world fantasies. Oziewicz's term 'imaginary linguistics' works only in the analysis of secondary world fantasies, which is why I have chosen to refrain from using it, even though his arguments on the nature of linguistically-based *magic act* are in line with my own.

7.1.2 The Mythic Discourse

Creation myths from various cultures are an abundant source of inspiration for prospective strategies of magic and the primordial language is a popular theme across myths. For example, in Memphite mythology 'the god Ptah conceives the elements of the universe with his mind […] and brings them into being by his commanding speech […]' (Wilson, 2011, p. 1). In Maori myths, the god Io begins the process of creation by uttering words and calling each element of the world into being (Leeming, 1994, p. 184). In some versions of the Hindu creation myth, the creation of the world is undertaken through 'creative speech' and the goddess Sarasvati, also associated with creative functions like speech, knowledge and

learning, becomes the first outcome of that creation (Kinsley, 1998, p. 58). In other versions, Vishnu gives a command to Brahma to 'Create the World' and Brahma follows to do his bidding (Doniger O'Flaherty, 1980, p. 128). In Christian theology, the world is created by God who is the embodiment of the Word, the beginning and end of everything (The Bible, Genesis. 1:1). These various stories of creation are all a part of the 'Logos Doctrine', a logocentric tradition which establishes language as the central tool of primordial creation (Levy-Rubin, 1998, p. 1). The pronounced presence of language in creation myths shows how deeply rooted the idea is across cultures. This in turn has a bearing on fantasy world-building, as the idea of primordial language used to depict *the magic act* is understood by readers and writers alike. A good example of this approach to *the magic act* in fantasy can be found in *The Hundred Thousand Kingdoms* by N. K. Jemisin, who depicts *the magic act* through the strategy of primordial language and explores the mythic associations embedded in the term.

In *The Hundred Thousand Kingdoms* Jemisin has her own definition of magic In 'A Glossary of Terms', the appendix to her novel, Jemisin writes that magic is: '[t]he innate ability of gods and godlings to alter the material and immaterial world' (p. 400). This definition reflects my use of the term 'magic' to mean the ability of the magic-user to access Magic, the central force of the fantasy world. It further explains what type of beings have access to magic in Jemisin's world. A magic-user can be either a god or a godling. The first type echoes the mythological roots of magic as a motif, while the second type reflects a much more popular embodiment of a magic-user: a mortal with access to magic.

The mythic concept of primordial language is defined not by what language *is*, but by what its *function* is. It is as J. L. Austin argues in *How To Do Things with Words* (1975): some words, when uttered, have a performative character. That is, they are not only an indication of an action, but an action in itself (p. 4; see also Searle, 1969, pp. 3–21). In the

taproot texts, the primordial language does not imply communication as much as it implies action. A taproot example of such understanding of language can be found in Genesis. In Chapter one, God says: 'Let there be light', and that utterance becomes an action of bringing light into existence; light happens, it is called into being, the act of calling as act of performance (Genesis 1:1). In fantasy, when the words of the language have the power to manifest the things they signify, such depiction becomes a part of the narrative strategy of magic. In *Eragon* by Christopher Paolini, this understanding of primordial language as a strategy of magic is shown during *the magic act*. *Eragon* is the first novel in an epic fantasy series set in a pseudo-medieval world. When the protagonist, Eragon, and his teacher Brom find themselves outlawed, they run into the woods, where Brom performs *the magic act*:

> Brom knelt by the brush and looked at it critically. He rearranged a couple of branches, then struck the tinderbox, sending a cascade of sparks onto the plants. There was smoke, but nothing else. Brom scowled and tried again, but his luck was no better than Eragon's. "Brisingr!" he swore angrily, striking the flint again. Flames suddenly appeared, and he stepped back with a pleased expression. (p. 125)

The magic act here is disguised and the word: 'Brisingr' could be potentially read a swearword in some imaginary language. However, from the perspective of the whole novel and a glossary incorporated at the end, the word 'Brisingr' can be identified as a word in Elvish, the assumed primordial language of the world, for fire. This means that when Brom says the word in primordial language, he performs *the magic act,* because the act of saying the word accesses the central force and transforms the shape of the world: the word becomes fire.

7.1.3 The Theological Discourse

The primordial language implies a linguistically-endorsed reality. The world is created in this language, therefore a distinct meaning assigned to each word is reflected in the creation of the world: the language shapes the world literally, not metaphorically. Such understanding of primordial language is popular in fantasy and is derived partially from theological debates on the subject of primordial language. In the context of theological debates, which have been led by Jewish, Muslim and Christian scholars for many years, the decision as to which language is the 'language of creation' (understood in a strict linguistic sense) is vital, because its outcome establishes one linguistic system as *the* language which *created* the world in which we live. For example, from the Jewish perspective, the primordial language is the language of God. It is the language in which God creates the world and the language of revelations, also referred to as *Leshon Haqodesh*, 'the holy language' (Eshel and Stone, pp. 169–178). In fantasy, there is rarely a confusion as to which ancient language is the primordial one, because writers tend to simplify the discussion by providing their worlds with only one ancient language. This language is usually clearly marked and introduced in the course of the novel, as the example of *A Wizard of Earthsea* by Ursula Le Guin shows. The protagonist, Duny, is learning the basics of *the magic act* from a village witch: 'What she knew of chanters' tales and the great Deeds she had sung to him, and all the words of the True Speech that she had learned from the sorcerer that taught her, she taught to Duny' (p. 17). The existence of primordial language is confirmed by a mention of 'True Speech'. It signals that the witch is teaching Duny a language other than the one spoken on a daily basis. The 'True Speech' carries an implication of the primordial language, a language older and more powerful than the language Duny communicates with. Le Guin does not offer an explanation of the idea of primordial language. Instead, she expects her reader to be familiar with the

implication.

Writers like Le Guin (and Brandon Sanderson, discussed below) describe their primordial languages as 'ancient' or 'old'. They rely on the reader to be familiar with at least some mythic depictions of the primordial language and its implications. The very existence of the theological debates about the subject of 'the holy language' shows that the idea of language of creation is not only deeply rooted in mythology; it is one of the fundamental concepts that permeate (western) culture/s, and is therefore, a taproot concept. Whether it is Hebrew, Aramaic, Syriac or Arabic, the debate between Jewish, Christian and Muslim scholars as to which of these is the actual primordial language remains unresolved. However, in terms of *the magic act* in fantasy, it is not necessary to establish whether any of these ancient languages is the primordial language, because none of these languages are used in fantasy to depict *the magic act*.

The primordial language is what gives the magic-user access to Magic during *the magic act*. In *Elantris*, Brandon Sanderson plays with the primordial language strategy of magic by subverting its 'primordial' state. That is, the language through which Magic is accessed in Sanderson's novel exists before the world is made, but evolves with the land and has to be adjusted accordingly. In *Elantris*, the primordial script is a topographical reflection of the land. Any major changes that influence the topographical state of the land, such as natural disasters, need to be reflected in the characters of the primordial language called Aon Dor. Otherwise, Aon Dor is rendered useless in the performance of *the magic act*. *Elantris* begins with Aon Dor no longer working during *the magic act* and the novel follows the story of Raoden, a magic-user who discovers this topographical dependency between Aon Dor and the land. Raoden amends the character in the script broken by an earthquake and, through this, makes *the magic act* possible again:

In his portrayal of Aon Dor, Sanderson questions the origins of language and debates its 'primordiality' by making Aon Dor dependant on the topography of the land rather than the other way round. Neither Le Guin nor Sanderson make the effort to construct their imaginary primordial languages, but some writers do, as I discuss in the following section.

7.1.4 On Glossopoeia

Glossopoeia is a term used to describe the construction of fully-functioning imaginary languages. Tolkien, the precursor of glossopoeia, incorporates it in the process he calls *deus ex lingua*, God from language, which is an attempt to derive the story of a people by examining their language (Flieger; see also Higley). By creating the languages of Middle-earth first and then writing the story around them, Tolkien developed his secondary worlds in a manner not previously done. A good example of the way Tolkien embedded his languages in the text can be seen in *The Lord of the Rings*, when the fellowship attempts to enter the mines of Moria.

> He stepped up to the rock again, and lightly touched with his staff the silver star in the middle beneath the sign of the anvil.
>
> *Annon edhellen, edro hi ammen!*
>
> *Fennas nogothrim, lasto beth lammen!*
>
> he said in a commanding voice. The silver lines faded, but the blank grey stone did not stir. (italics original, p. 299)

The italics mark the lines written in Tolkien's imaginary Elvish language. The italics differentiate these lines from the main body of text and Tolkien applies this stylistic

technique to single words as well.

> Picking up his staff he stood before the rock and said in a clear voice: *Mellon!*
>
> [...] The translation should have been: *Say: 'Friend' and enter*. I had only to speak the Elvish word for *friend* and the doors opened. (italics original, p. 300)

Here Tolkien also uses italics to show the correct translations of the original phrase and to explain Gandalf's translative mistake. Unlike his imitators, Tolkien does not provide a glossary of Elvish phrases at the end of the book, so his in-text translation is an operation that provides a smooth reading experience.

Many contemporary writers use other techniques developed by Tolkien, such as the quest-structure plot, following several main characters simultaneously, or, the construction of a full-blown secondary world; none of these elements are as relevant in the context of *the magic act* as Tolkien's glossopoeic process. The process is essentially mythopoeic; it is the creation of a mythic language, the primordial language. From the meta-narrative perspective, Tolkien finds a way to make the primordial aspect of the language 'real' by translating it into a fantasy context, where the writer is able to perform the exercise in creation with the language he/she creates and uses. However, most contemporary writers, who use the primordial language strategy of magic, do not engage in glossopoeia. Instead, they embed pseudo-Latin or pseudo-Norse phrases and utterances in the text to create an illusion of the glossopoeic process, without actually performing the task *of* glossopoeia, as it was performed by Tolkien. This operation can be easily identified, as the following example from the second volume of Paolini's Inheritance cycle, *Eldest* (2005), shows.

> Eragon touched his lips and then twisted his right hand over his sternum, as Arya had taught him. 'Islanzadí Dröttnning. Atra esterní ono thelduin'. He had no

> doubt that he was supposed to speak first.
>
> Islanzadi's dark eyes widened. 'Atra du evarínya ono varda'.
>
> 'Un atra mor'ranr lífa unin hjarta onr', replied Eragon, completing the ritual. (non-English spelling original, p. 227)

Paolini inserts his Elvish phrases within the main body of the text without any italics, possibly because he uses italics a lot across the novel to signal the telepathic discussions Eragon has with his dragon Saphira. The phrases are not explained; instead, there is a glossary provided at the end on the book and the reader has to refer to it, in order to have a full understanding of the text. The need to check the glossary, however, is disruptive to the reading experience. By inserting a few phrases in his invented language, Paolini subscribes to a well-established practice of semi-glossopoeia, because the imaginary language exists only in those few inserted words and phrases and is invented as the story develops, rather than the other way round.

Paolini's use of non-English signs initially intensifies the glossopoeic effect. However, an avid fantasy reader can instantly spot the Tolkienesque imitation, derived from Tolkien's Elvish and Dwarfish languages. For example, the use of 'í', is familiar from a song most repeated across *The Lord of the Rings*:

> *A Elbereth Gilthoniel,*
>
> *silivren penna míriel!*
>
> *o menel aglar elenath!*
>
> *Na-chaered palan-díriel*
>
> *o galadhremmin ennorath,*

Fanuilos, le linnathon

nef aear, sí nef aearon. (p. 231)

Other writers choose not to engage in glossopoeia at all. To achive ‘an aura of the transformative and esoteric, of secrecy, mystery and magic’, as Levy-Rubin refers to the aura of primordial language, some writers choose to use English in a descriptive fashion. For example, Le Guin does not engage in glossopoeia in her Earthsea novels, but, as mentioned in the mythic discourse, she plants the idea of ‘True Speech’ and then describes the words being used, without actually showing the words from the primordial language:

> Now need called knowledge out: Duny, seeing the fog blow and thin across the path before the Krags, saw a spell that might avail him. An old weatherworker of the Vale [...] had taught him several charms. One of these tricks was called fogweaving, a binding-spell that gathers the mists together for a while in one place, with it one skilled in illusion can shape the mist into fair ghostly seeimings [...]. The boy had no such skill, but his intent was different, and he had the strength to turn the spell to his own ends. Rapidly and aloud he named the places and the boundaries of the village, and then spoke the fogweaving charm, but in among its words he enlaced the words of a spell of concealment, and last he cried the word that set the magic going. (pp. 19–20)

Le Guin manages the problem of the presence of the primordial language in the text descriptively. Duny mentions words and phrases of the ‘True Speech’, but these are never directly shown to the reader. In *A Wizard of Earthsea* the primordial language is used as a way to access Magic, the central force of the imaginary world. Duny saves his village from invaders because he knows the words in the primordial language and uses them to perform *the magic act*.

Le Guin assumes that the 'True Speech' is understood to exist at the imaginary level, even though it is presented in English. It is read in English, but it is assumed to *be* in another, fantastic language. By doing this Le Guin circumvents the whole process of glossopoeia.

The glossopoeic-effect can be imitated by a form of literary exposition. There are two forms of literary exposition usually used to introduce the strategy of primordial language: incluing and infodump. Incluing happens when 'the information is scattered seamlessly through the text', as Jo Walton explains in 'SF Reading Protocols' (2010). This means that… Incluing is a slow process, in which the information on the strategy of primordial language (or any other strategy) is introduces in small bits and pieces. As the name of the technique suggests, the author peppers the narrative with 'clues' on how *the magic act* should be performed, therefore 'in-cluing' the reader into the strategy of magic.

The moment in which the information is provided, is determined by the choice of the expository technique. In *A Wizard of Earthsea* Le Guin uses incluing from the beginning of her novel to establish the primordial language as the strategy of magic. First, the primordial language is introduced as the language of power, because this is how the village witch perceives it. Once Ged begins his training with Ogion, the wizard introduces Ged to another perspective on this language:

> The Hardic tongue of the Archipelago, though it has no more magic power in it than any other tongue of men, has its roots in the Old Speech, that language in which things are named with their true names: and the way to the understanding of this speech starts with the Runes that were written when the islands of the world first were raised up from the sea. (p. 27)

Here Le Guin shows that the world of Earthsea has a primordial language called 'Old Speech'. There is an inconsistency in Le Guin's name for the language- its either referred to

as Old Speech or True Speech, none really a name, but both suggestive of the attributes of the primordial language: old and being the 'true' speech in which the world was created.

The infodump is the second expository technique used to imitate the glossopoeic effect in the introduction of the primordial strategy of magic. It is a technique appropriated from science fiction The use of infodump has the same goal as incluing; it serves to introduce new information into the narrative. The difference is that while incluing is based on the introduction of snippets of information, the infodump is usually 'long and wordy'. Thus the name of the technique reflects the process of its implementation, because it a way to dump a lot of information into the lap of the reader. In *Eragon*, following the first short *magic act*, Paolini spends the next two chapters showing lengthy discussions between Brom and Eragon as to the mechanics of *the magic act* (pp. 143–168). Instead of showing how *the magic act* works, Paolini uses the mode of telling, specifically a series of infodumps. The extensive explanation on the nature of magic seems unnecessary as the insertion of Old Norse-like phrases in the body of the novel is suggestive enough of the narrative strategy of primordial language.

7.2 Rothfuss' Kingkiller Chronicles: A Psychoanalytic Approach to Primordial Language Strategy

The primordial language strategy can be a good vehicle for stressing the link between the mind and magic, as Kvothe in *The Name of the Wind* illustrates. Kvothe's first performance of *the magic act* through the use of primordial language is when he calls the titular wind in anger, without being able to understand or remember how he managed to do it (p. 605). As it is explained in the second volume of the trilogy, *The Wise Man's Fear* (2011), Kvothe is unaware that he knows the primordial language. It is his 'sleeping mind' that possesses the

knowledge of the primordial language (p. 119). Rothfuss takes a psychoanalytic approach towards explaining how the primordial language strategy works on the level of *the magic act*. This he achieves by introducing a dual division of the human mind (Freud). By using the simplified version of the Freudian terms conscious, unconscious and subconscious/ pre-conscious, Rothfuss explains how the magic-user is able to access the primordial language and how this access is restricted.

> In each of us there is a mind we use for all our waking deeds. But there is another mind as well, a sleeping mind. […] Your sleeping mind is wild enough to hold the names of things. This I know because sometimes this knowledge bubbles to the surface. (p. 119)

Rothfuss only uses the binary terms of 'waking' and 'sleeping' mind, the latter an amalgamation of the unconscious and subconscious. The knowledge of the primordial language is thus placed in the barely reachable space of the 'sleeping mind'. This has its consequences for the way that magic can be accessed. In Rothfuss's world, the 'sleeping' mind needs to be triggered into revealing the knowledge of the primordial language. Once triggered, the knowledge momentarily bubbles onto the surface of the 'waking' mind, and unless the 'waking' mind is trained into remembering the primordial language, the knowledge reverts back to the 'sleeping' mind.

In the depiction of *the magic act*, Rothfuss remains faithful to the Austinian view of language and its 'pure' understanding of performative function. In the excerpt below, Kvothe releases the force of the wind into his enemy, Ambrose.

> He tossed it to me, but lutes are not meant to be tossed. It twisted awkwardly in the air, and when I grabbed, there was nothing in my hands. […] My lute hit the cobblestones bowl first and made a splintering noise. […] Ambrose half-

> turned to look back at me and I saw flickers of amusement play across hi face.
>
> I opened my mouth to howl, to cry, to curse him. But something *other* tore from my throat, a word I did not know and could not remember.
>
> Then all I could hear was the sound of the wind. It roared into the courtyard like a sudden storm. […] Everyone was pushed by the wind. Everyone but Ambrose, who pinwheeled to the ground as if struck by the hand of God. (pp. 604–605)

Once Kvothe's 'sleeping mind' breaks through the surface of his conscious self, he is able to call the name of the wind. In this *magic act* Rothfuss shows how his psychoanalytic approach works. Ambrose, Kvothe's enemy, breaks Kvothe's most cherished possession – Kvothe's lute. The lute represents Kvothe himself: every facet of his history and personal life – his parents, his childhood, the financial security and social stability that he no longer has. By breaking the lute Ambrose breaks Kvothe, literally and metaphorically. Kvothe's mind cracks in a moment of anger and the division between the 'sleeping' mind and 'walking' mind temporarily disappears, allowing Kvothe to access for the knowledge of the primordial language, and through it, Magic.

Rothfuss argues that in order to perform *the magic act* Kvothe needs to lose control rather than gain it. That is, usually, the process of training as a magic-user involves learning control over the ability to access Magic. In *the Name of the Wind*, the proficiency in *the magic act* does not come from a conventional way of increasing the proficiency in the primordial language by learning more words (as Ged and Eragon do). Kvothe needs to 'forget' controlling his ability and, instead, train his mind to wander into the state of borderline insanity.

7.3 Prophecy as *the Magic Act*

In her *Tough Guide to Fantasy Land* Diana Wynne Jones provides a vague definition of prophecy:

> Prophecy is used by the Management to make sure that no Tourist is unduly surprised by events, and by Goddesses and Gods to make sure that people do as the deity wants. All Prophecies come true. This is a Rule (p. 162).

Jones defines prophecy as a kind of prolepsis, a type of foreshadowing particular to fantasy, which has a variety of forms and uses.

A prophecy in fantasy can be as a form of *the magic act*. The prophecy, as Lindholm confirms in *Wizard of the Pigeons* (1986), is an event waiting to happen, an inevitable occurrence postponed in time: 'He would take up a knife again; not tonight, or even this month [...] and perish by it, even as the Wizard foretold' (p. 242). The 'foretelling', therefore, is nothing else but *the magic act* suspended in time. Wizard initiates *the magic act* by saying the words of Knowing. 'Knowing' is Lindholm's take on *the magic act*: the ability to access the central force of the fantasy world, Magic, during a narrative event. The first part of the novel shows how Wizard keeps fighting the urge to impart his prophetic Knowledge on people around him. Once he realises that his job as Wizard *is* to do just that, to share his Knowing with others, he is able to perform *the magic act* in the form of the prophecy. The format of the prophecy allows for the performance of a known action to be suspended in the time of the narrative, while simultaneously happening in the time of the prophecy. The same action happens twice. Once when it is prophesied and second time when it transpires.

The action takes place in 1970s Seattle and English is the language in which the book

is written: thus it is also the assumed language of magic. Further, there is no reference to a mythical language anywhere in the book, which dismisses or even negates the presence of primordial language in Lindholm's world. However, the way in which Lindholm explores language as the tool to depict *the magic act*.

This is not a straightforward magic example for two reasons. First, it is a novel that takes place in the primary world and this provides a difficulty in introducing the narrative strategy of magic, because the initial assumptions of the world are that of an actual world. That is, in a primary world the first assumption is that Magic does not exists. Second, there is no example of language being used in the novel to depict *the magic act* until this example of prophecy.

One of the rules of Wizard's magic is: 'Tell the Truth when it comes on you, and when you Know, admit you Know' (p. 221). The idea of the Truth being accessible through language is a part of the primordial language concept. Lindholm applies the idea in the context of a different rhetoric of fantasy and setting. In *Wizard of the Pigeons,* it is Knowing rather than Naming that is in focus. Lindholm makes a case for the information behind the words, the meaning and interpretation, rather than the correct terminology of the world. Lindholm's wizard is a man who works with words, but he is a reluctant magic-user.

When Wizard encounters a man on a street who is attempting to carry out a murder, he Knows what will happen and fears that Knowledge and its consequences (pp. 239–243). He realises that without his action an innocent will die. This is a turning point for Wizard and his magic, as he understands for the first time that possessing Knowledge does not leave him powerless – Knowing that things will happen and being unable to change them is the result of his own conviction. Lindholm plays here on the conventional use of magic as a device of empowerment by showing it first as an element that hinders Wizard's development at every

turn of the narrative. Wizard renders himself powerless by convincing himself that he cannot act on the Knowledge he has. During the encounter with the killer Wizard acts for the first time, becoming a true magic-user: he initiates the magic act and freezes the knife of the assailant.

Lindholm does not explain how it is possible that the knife is frozen and shattered into pieces. Instead, she leads the reader into believing and accepting this possibility by writing: 'He sensed the man's twisted soul in the blade' and '[h]e reached and froze it [...] (p. 241). Lindholm's use of words such as 'sensed' and 'reached' creates an image of Wizard extending his senses and reaching for the knife with his mind, without the use of primordial language. It is only when the knife is destroyed that Wizard bestows a prophecy on the killer:

> If ever thou takest up a knife in thy hands again, be it even for so innocent a thing as the buttering of bread, the metal shall find revulsion in thy touch, and break again into a thousand splinters. But those splinters will pierce thy eyes and thy heart. [...]. (p. 242)

In this excerpt Wizard shares the Knowledge in a form of prophecy and explains to the killer his possible death. The result of Wizard's *magic act* is that any knife that the killer might touch in the future is magically obliged to shatter and kill the killer. The prophecy in Lindholm's novel is a particular form of *the magic act* that postpones the immediate result of *the magic act* in time. Lindholm's term 'Knowing' is a clever disguise of that displacement, as it implies certainty and stability rather than the fluctuation and restlessness of time. The Knowing is, paradoxically, a not-knowing, because it only sketches the outline of in the future shape of the world. Wizard does not know exactly what will happen, he only anticipates the final result of a myriad of possible events: the death of the killer. Wizard's words retain the performative aspect of *the magic act* depicted through the strategy of

primordial language, even though they are postponed in time.

Lindholm performs a stylistic operation inclue the reader that Wizard's prophecy is *the magic act*. Wizard's prophecy is written in what looks like an older version of English. Lindholm achieves this stylistic effect by replacing the use of 'you' and 'yours' with 'thou' and 'thy' and reflects the change of style in her use of verbs: 'takest', 'be it' and 'shall'. These older versions of words do not cloud the meaning of the prophecy, but only amplify the aura of 'mystery' associated with primoridal language. Such a presentation signals to the reader that an important statement is made. Without engaging in glossopoeia, Lindholm achieves a similar effect.

In Neil Gaiman's *Stardust*, the witch-queen performs *the magic act* through a prophecy. The novel follows a story of a fallen star, who in the fantastic domain is an actual person rather than a piece of rock. The witches hunt for the star because her heart, if consumed, extends their lives. When a hedge witch, Madame Semele, trickes the witch-queen into revealing the whereabouts of the fallen star, the witch-queen performs *the magic act* in a form of prophecy:

> This I say: you have stolen the knowledge you did not earn, but it shall not profit you. For you shall be unable to see the star, unable to perceive it, unable to touch it, to taste it, to find it, to kill it. (p. 116)

Gaiman applies the same format of *the magic act* as Lindholm in Wizard's Knowing in *Wizard of the Pigeons*. It is a prophecy postponed in time that is only realised as the full magic act when Madame Semele meets the Star.

The witch-queen rarely uses language while performing magic, so this example is a case of foreshadowing as well as *the magic act*. It demonstrates how the witch can influence

the fantastic world. Although there are other instances of magic performed by the witch-queen during the course of the novel, none of them drives the plot the way this prophetic *magic act* does.

As *Stardust* is a fantasy text, a conventional assumption inherent to the genre is at work; that is, that fantastic occurrences can (and will) happen. Nowhere in the book, however, is there an explanation of why the witch-queen's words work or whether the words have the right to work in the first place – the rules of magic are hidden in an assumption that is never spelled out for the reader, and yet, it is there. The assumption that the words have the power to be, to perform and to act is derived from the mythic tradition of the primordial language and does not need to be spelled out for the reader, as the text is immersed in the fantasy tradition.

7.4 Primordial Language as a Major and Minor Strategy: Variations

The primordial language strategy can be used to depict *the magic act* in fantasy in many ways. In this section I focus on two texts that offer different interpretations of the primordial language as a strategy of magic to in those presented above. These are Geoff Ryman's *The Warrior Who Carried Life* and Caroline Stevermer's A *College of Magics*.

The Warrior Who Carried Life is a tale of female struggle for vengeance and justice, but also for a sense of fulfilment. Cara's family is brutally murdered and, as the only survivor, she yearns for revenge. To achieve it, Cara joins the women's village circle and trains in the secret ways of female magic. Ryman's depiction of *the magic act* is intriguing. Even though he deploys the strategy of primordial language to show the mechanism of *the magic act*, the linguistic system in which *the magic act* is performed is incomprehensible, or

at least it is shown as such to the reader:

> She closed her eyes, and began to speak it.
>
> 'Lalarolalaraleenalaralaralokilararolalaraleena…' Her voice became a drone, that seemed to roll and surge like the movement of waves. […] Cara felt only a settling at first, a calming and soothing as the words spiralled round and round in her throat and mind. Then the circles seemed to spread and echo, like ripples in a pond, bound and rebound. Somewhere distant a voice was saying them correctly, but inside her head the words grew all confused and merged into one sound, a sound like thousands of people speaking at once. (p. 14)

'The Spell of the Butterfly' is a repetitive string of syllables, different variations on the root 'lalaroleena' (pp. 12–13). Technically, as the language of the novel is English, the string of syllables is meaningless, because it does not have any meaning in the English language. However, it is the incomprehensibility of the spell that reveals the primordial language of Ryman's secondary world. Cara grows up in a patriarchal society, in which men have the authority over women. The incomprehensible language, which allows women perform *the magic act* is their only form of power. The primordial language allows Cara to access the central force of the imaginary world, Magic, and transform her body into something else. The name of the spell is very apt, 'The Spell of the Butterfly', as it reflects the transformation which is the result of *the magic act*. Like a butterfly, Cara leaves the cocoon of her female body and transforms herself into a man, a warrior who is a manifestation of all the power she cannot possess as a woman. *The magic act* is Cara's route to gender-related empowerment, even if temporary.

Caroline Stevermer argues in *A College of Magics* that fictional magic is an elusive element of the fantasy genre. The novel is a story of Faris, a student of magic, who attends

the titular college. Faris spends most of the novel trying to figure out whether *the magic act* is an existing possibility. Stevermer does not provide a clear definition of *the magic act* anywhere in the book and her depiction of the very idea of *the magic act* is very elusive:

> It puzzled Faris, at first, that the students were neither encouraged to study magic outside the Structure lectures nor permitted to practice it at any time. She decided that the rule was meant to prevent students from discovering there was no magic at Greenlaw to learn. Every student knew that whether or not magic existed within the gates at Greenlaw, it was exceedingly rare outside. (p. 35)

Faris's puzzlement is shared by the reader. Not only does there seems to be no magic present in the world, but there is no identifiable strategy of magic either. Faris attends lectures on *the magic act*. These, although impart knowledge that should potentially lead to the understanding of *the magic act*, initially lead only to her confusion and lack of conviction that *the magic act* can be performed. Until the very end of the novel, when Faris performs her first *magic act*.

Stevermer is restrained in her use of the word 'magic' across the novel. As seen in the excerpt above, and other than in discussions on the lack of magic or the impossibility of its performance, the word does not appear. Even in the discussions on Magic across the word is rarely mentioned directly. For example: '"The doctrine of signatures," said Jane with loathing. "Every single thing in the world symbolizes something it isn't. It's a wonder anything gets done"' (p. 81). The confusing logic behind 'the doctrine of signatures' points to the complexity of meaning embedded in the imaginary world Stevermer creates. Words are just symbols that can be changed that are supposed to lead the magic-user to Magic, but neither *the magic act* nor the clear recipe as to its performance is not provided for a reader, nor the protagonist.

On the last pages of the book, Faris discovers how to perform *the magic act*.

> *Perception and will*, Faris thought. And then, *It's a hat as long as I say it's a hat*. (italics original, p. 338).

The italicised words represent Faris's thoughts, but they also suggest Stevermer's choice of strategy of magic. The element of 'will', the strength of conviction necessary to perform *the magic act*. For Stevermer, words mean nothing at all, unless they are believed to mean it. When Faris deduces how to perform magic, she thinks about: '*Time*.' (p. 339), which is the third word in the combination leading Faris to the performance of *the magic act*. Stevermer does not use language as such. Instead, she purposefully leaves the understanding of *the magic act* distant and barely reachable.

The ways in which language is used to depict Magic shows its versatility as a narrative strategy of magic. Faris uses language to understand the mechanism of magic and has to bypass the conventional ways of thinking *in* language to access Magic. Although in the example of Cara and Faris no primordial language can be recognised, language as such is a means to power. The examples of Cara and Faris demonstrate that *the magic act* can happen on the verge of linguistic comprehension. This comprehension reflects the status of Magic as the fantastic element, an imaginary element of the narrative, almost beyond mimetic depiction.

7.5 Concluding Reflections

In this chapter I have argued that the concept of primordial language is used by fantasy authors as a narrative strategy of magic. The primordial language and its knowledge serve to familiarise *the magic act* and explain how the magic-user is able to access Magic. The primordial language is usually shown as an ancient language of the fantasy world, a language

that has been used at some point in the creation of this world, as in the example of *A Wizard of Earthsea*. In other cases, the idea of primordial language as a device for accessing Magic is used to portray how the magi-user can alter the world, as in the example of *The Warrior Who Carried Life*, *Elantris* and *The Name of the Wind*. All the examples of *the magic act* in this chapter illustrate how language and its knowledge portray the access to Magic.

In have further argued that the depiction of an imaginary language as the primordial language is an important part of world-building, if Magic is to be depicted through the use of such language. The glossopoeic processes derived from Tolkien's approach to languages and the writing of fantasy worlds are present in many contemporary fantasy texts, as demonstrated in this chapter. Thus, the primordial language as a part of fantasy setting and its depiction as *the magic act* is one of the Tolkien's legacies to the fantasy genre.

In this chapter I have also shown how authors subvert the traditional approaches to primordial language as a familiarisation of *the magic act*, by discussing the psychoanalytic approach propagated by Rothfuss in *The Name of the Wind* and a subverted approach to the relationship between the language of creation and the land in *Elantris*. These examples illustrate that the narrative strategy of primordial language can be approached from a different perspective and explored in ways that defy its conventional use which echoes Le Guin and her depiction of Magic in Earthsea.

I have further argued that the idea of primordial language can be deployed as a form of prophecy in the example of *Wizard of the Pigeons* and *Stardust* and that other uses of language, without the reference to the primordial language can depict Magic in equally useful ways, as the examples of *The Warrior Who Carried Life* and *A College of Magics* demonstrate.

8 – Conclusion

The aim of this thesis was to investigate contemporary fantasy fiction published between 1970 and 2010 from the *magifocal* perspective. Following Ekman's use of term *topofocal*, as a topographical approach to fantasy literature (2013, p. 216), I have used a *magifocal* approach to fantasy, in which fictional magic is my main analytical lens.

In Chapter 2 I have identified Magic as the 'central force' of the fantasy world, a force that can be accessed by a magic-user and deployed to alter the material or immaterial aspect of the fantasy world. I have further identified 'magic' as the ability to access the 'central 'force' of the fantasy world. This access takes place during the narrative event called in this thesis *the magic act*. I have used *the magic act* as a comparative analytical unit, to discuss different devices which authors deploy to depict fictional magic in fantasy.

I have identified five thematic narrative strategies of magic: music, movement, artisan skills, knowledge and primordial language. Each of the five thematic chapters in this thesis was devoted to the narrative strategy of magic and focused on how a particular narrative strategy familiarises *the magic act* in the narrative. I have strived to reveal the complexity of each strategy and its practical application in close analysis of fantasy fiction. While I have applied theories corresponding to each strategy's respective field, I have remained true to the *magifocal* perspective throughout. Chapter 3 discussed music as the device which familiarises *the magic act* in the light of Werner Wolf's theory of intermediality. Through the lens of Dance and Movement Therapy theory, I have sought to show in Chapter 4 how narrative strategy of movement is applied to depict *the magic act*. This strategy is involved in the construction of a particular type of a magic-user, who is usually injured or damaged to some extent physically or psychologically. These injuries influence the way in which the

magic-user interacts with the fantasy environment. The deployment of movement strategy, which has a strong affinity with dance/movement therapy, allows these characters to use Magic to alter the shape of the world and to alter and heal their own selves.

Rethinking the relationship between magical practice and artisan skills was the subject of Chapter 5. Artisan skills have been deployed as a narrative strategy of magic more often in the last twenty years and this application represents a shift in the depiction of artisans in fantasy: from being merely 'furniture' characters to becoming fully formed protagonists and magic-users. The three artisan skills discussed as a familiarisation of *the magic act*: textile skills, metal skills and domestic skills, represent only a small sample of artisan skills used as the narrative strategy of magic, but are enough to show how the genre has been changing. This sample also shows how female fantasy writers have elevated artisan skills from a useful skill into the ability to access Magic.

The academic framework is at the forefront of the narrative strategy of knowledge discussed in Chapter 6. In analysing this narrative strategy, I have applied Frazer's understanding of 'sympathy' to the analysis of *the magic act* and itsdepiction in terms of scholarship and knowledge. In the narrative strategy of knowledge, the magic-user is often placed in a world 'hostile' to magical practice, and that reinforces his/her striving for knowledge.

In Chapter 7, the concept of primordial language was explored as the narrative strategy of magic. The analysis involved a dissection of linguistic, mythic and theological discourses of primordial language and the discussion of the repercussions these discourses have on the depiction of *the magic act* in fantasy. The key association of primordial language with the concept of 'language of creation' offers an evocative way to represent Magic. Thus,

within the primordial language strategy, the concept is deployed as a device which familiarises *the magic act*.

Among the narrative strategies of magic, the prophecy is *the magic act* on its own, as I sought to reveal in Chapters 6 and 7. As a form of prolepsis, the prophecy is an effective narrative device that offers a reader a glimpse of the narrative shape, without revealing its full structure. The prophecy is a device that builds anticipation. If used skilfully, and, when implemented in a particular narrative strategy of magic, the prophecy can be an evocative familiarisation of *the magic act*.

The introduction of magic into narrative texts has been thoroughly discussed across all the chapters. The first *magic act* shown to the reader is the act in which the magic rules are usually revealed and the narrative strategy of magic can be detected from this. The first *magic act* performed by a character unaware of his/her potential magic-user is a variation of this theme, and usually involves a form of physical exertion on the part of the magic-user, as a proof of limits placed on Magic and its users within the fantasy world.

This thesis is based on a sample of over one hundred fantasy texts. In many of these, more than one narrative strategy of magic is applied, as in the example of Patrick Rothfuss' *The Name of the Wind*. In each such case, the narrative strategy of magic that is revealed first in the text constitutes the major strategy of magic, while the other strategies deployed are the minor strategies. In *The Name of the Wind* the major strategy is that of primordial language, while the strategies of knowledge and movement are the minor strategies. In the case of Tamora Pierces's *The Magic in the Weaving*, the major strategy is the strategy of textile skills, while the strategies of knowledge, primordial language, metal skills and movement are the minor strategies.

There is a whole landscape of magic within the fantasy genre, and this thesis is barely a beginning in the long exploration that lies ahead. The narrative strategies of magic identified in this thesis are only few among the many more that are yet to be identified. In future I hope to explore the narrative strategies of self-sacrifice and elemental philosophy. This study provided only a portion of the answer to the question: what is 'magic' in fantasy fiction and how it is depicted.

New narrative strategies of magic are constantly developed, as the genre is fruitful and full of surprises. For every constant found through critical perception a new way arrives to subvert the anticipated. The seas of Magic in fantasy are rough and untamed. The only thing that a critic may do, is to steer the craft of interpretation in hope of reaching the dry land of understanding.

Primary Bibliography

ANDERSON, P. (1961) *Three Hearts and Three Lions.* London: Gollancz, 2003.

BARRIE, J.M. *Peter Pan*, 1928

BISHOP, A. (1998) *Daughter of the Blood.* New York: ROC, 2007.

BISHOP, A. *Heir to the Shadows.* New York: ROC, 1999.

BISHOP, A. *Queen of the Darkness.* New York: ROC, 2000.

BRADLEY, M.Z. (1979) *The Mists of Avalon.* London: Michael Joseph, 1983.

BRADLEY, M.Z. (1997) *Lady of Avalon.* London: Penguin, 1998.

BRADLEY, M.Z. (1994, as *The Forest House*) *The Forests of Avalon.* London: Penguin, 1998.

BRADLEY, M.Z. and PAXSON, D.L. *Priestess of Avalon.* London: Voyager, 2000.

BRADLEY, M.Z. and PAXSON, D.L. *Ancestors of Avalon.* London: Voyager, 2004.

BULGAKOV, M. (1967) *The Master and Margarita.* London: Collins Harvill, 1988.

CANAVAN, T. (2001) *The Magician's Guild.* London: Orbit, 2004.

CANAVAN, T. *Priestess of the White.* London: Orbit, 2005.

CANAVAN, T. *Last of the Wilds.* London: Orbit, 2006.

CANAVAN, T. (2006) *Voice of the Gods.* London: Orbit, 2007.

CHERRYH, C.H. *Gate of Ivrel.* New York: Daw, 1976.

———. *Well of Shiuam.* New York: Daw, 1978.

———. *Fires of Azeroth*. New York: Daw, 1979.

CLARKE, S. *Jonathan Strange & Mr Norrell.* London: Bloomsbury, 2004.

DART-THORNTON, C. *The Ill-Made Mute.* London: Macmillan, 2001.

EDDINGS, D. (1984) *Enchanters' End Game*. London: Corgi Books, 2007.

EDDINGS, D. (1982) *Pawn of Prophecy.* London: Corgi, 1983.

EDDINGS, D. (1982) *Queen of Sorcery.* London: Corgi, 1984.

FALLON, J. (2003) *Lord of the Shadows.* London: Orbit, 2005.

FALLON, J. (2003) *Eye of the Labyrinth.* London: Orbit, 2005.

FALLON, J. (2002) *Lion of Senet.* London: Orbit 2005.

FEIST, R.E. (1982) *Magician.* London: Harper Voyager, 2009.

GAIMAN, N. (1996) *Neverwhere.* London: Penguin Books [and] BBC Books, 1997.

GAIMAN, N. *Stardust.* London: Headline Feature, 1999.

GAIMAN, N. *Anansi Boys.* London: Headline, 2005.

GAIMAN, N. *The Graveyard Book.* London: Bloomsbury, 2008.

GAIMAN, N. and MCKEAN, D. *Coraline.* London: Bloomsbury, 2002.

GILMAN, L.A. (2010) *Hard Magic.* Richmond, Surrey: Mira Books, 2011.

GILMAN, L.A. (2009) *Flesh and Fire.* New York; London: Pocket Books, 2010.

GOETHE, J.W.V. (1808) *Faust. First part ...* SALM, P. (trans.). New York: Bantam Books, 1967.

GRIMM, J. and GRIMM, W. (1812) *Household Tales of the Brothers Grimm. HUNT, M.* (trans.) The Floating Press, 2011.

HAMBLY, B. *The Rainbow Abyss*. Grafton, 1991.

HARDY, L. (1980) *Master of the Five Magics.* London: Corgi, 1985.

HAYDON, E. (1999) *Rhapsody: Child of Blood.* London: Millennium, 2000.

———. *Prophecy: Child of Earth.* New York: Tor Books, 2001.

———. *Destiny: Child of the Sky.* New York: Tor Books, 2002

HOBB, R. *The Assassin's Apprentice.* London: HarperCollins, 1995.

HOBB, R. *Shaman's Crossing.* London: HarperCollins, 2005.

HOBB, R. *Renegade's Magic.* London: Voyager, 2007.

HODGSON, W.H. *The House on the Borderland* 1908

JEMISIN, N.K. *The Hundred Thousand Kingdoms.* New York: Orbit, 2010.

JONES, D.W. (1977) *Charmed Life.* London: Collins, 2001.

JONES, D.W. *The Lives of Christopher Chant.* New York: Greenwillow Books, 1988.

JONES, D.W. (1980) *The Magicians of Caprona.* London: Collins, 2000.

JONES, D.W. *The Merlin Conspiracy.* London: Collins, 2003.

JONES, D.W. (1979) *The Spellcoats.* Oxford: Oxford University Press, 2003.

JONES, D.W. (1982) *Witch Week.* London: Methuen Children's, 1985.

JORDAN, R. (1990) *The Eye of the World*. London: Orbit, 2007.

KAY, G.G. (1984) *The Summer Tree.* Toronto: Harper Perennial Canada, 2004.

KAY, G.G. (1986) *The Darkest Road.* London: Unwin Paperbacks, 1987.

KAY, G.G. (1986) *The Wandering Fire.* London: Unwin Paperbacks, 1987.

KERR, P. *Emerald House Rising.* New York: Warner Books, 1997.

KUSHNER, E. and SHERMAN, D. *The Fall of the Kings.* New York: Bantam Dell, 2002.

LACKEY, M. (1989) *Magic's Pawn*. New York: Daw Books, 1991.

LEE, T. (1991) *Black Unicorn.* London: Orbit, 1994.

LEGUIN, U.K. (1968) *A Wizard of Earthsea*. In *The Earthsea Trilogy*. Harmondsworth: Penguin Books, 1986.

LEWIS, C.S. (1955) *The Magician's Nephew.* London: Collins, 2001.

LINDHOLM, M. (1986) *Wizard of the Pigeons.* London: Corgi Books, 1987.

LORRAH, J. *Savage Empire*. New York: Playboy Paperbacks, 1981.

———. *Dragon Lord of the Savage Empire*. New York: Playboy Paperbacks, 1982)

———. *Captives of the Savage Empire* New York: Berkeley Books, 1984.

———. *Sorcerers of the Frozen Isles.* New York: Signet/New English Library, 1986

———. *Empress Unborn.* New York: Signet/New English Library, 1988.

——— and HOWLETT, W. *Flight to the Savage Empire*. New York: Signet/New English Library,1986.

———. *Wulfston's Odyssey*. New York: Signet/New English Library,1986.

MACDONALD, G. (1872) *The Princess and the Goblin.* London: Puffin Books, 1996.

MARLOWE (1604) *The Tragical History of Doctor Faustus.* London: Folio Society, 1993.

MARTIN, G.R.R. (1996) *A Game of Thrones.* London: Voyager, 1997.

MARTIN, G.R.R. *A Storm of Swords.* New York: Bantam Books, 2002.

MARTINEZ, A.L. *A Nameless Witch.* New York: Tor, 2007.

MCCAFFREY, A. (1976) *Dragonsong.* London: Corgi, 1978.

MCCAFFREY, A. (1976) *Dragonsong.* London: Corgi, 1978.

MCKILLIP, P. A. (1976) *The Riddle-Master of Hed.* London: Futura Publications, 1979.

MCKINLEY, R. (1982) *The Blue Sword.* London: Futura, 1985.

MCKINLEY, R. (2008) *Chalice.* New York: Ace Books, 2009.

MIEVILLE, C. (2000) *Perdido Street Station.* London: Pan, 2001.

MIEVILLE, C. (2000) *Perdido Street Station.* London: Pan, 2001.

MIRRLEES, H. *Lud-in-the-Mist.* London: W. Collins Sons & Co, 1926.

PAOLINI, C. (2002) *Eragon.* London: Corgi, 2005.

PAOLINI, C. (2005) *Eldest.* London: Corgi, 2007.

PAXSON, D.L. *Lady of Light*. New York: Pocket Books, 1982.

PIERCE, T. (1992) *Wild Magic.* London: Point Fiction, 1993.

PIERCE, T. (1997) *The Magic in the Weaving.* London: Scholastic, 1998.

PRATCHETT, T. (1987) *Equal Rites*. London: Corgi 1989.

PRATCHETT, T. (2010) *I Shall Wear Midnight*. London: Corgi, 2011.

PRATCHETT, T. *Sourcery.* London: Corgi, 1989.

PRATCHETT, T. *Wyrd Sisters*. London: Gollancz, 1988.

RADCLIFFE, A *The Mysteries of Udolpho.* 1794

ROSSETTI, C.G. (1862) *Goblin Market and other poems. ... With two designs by D. G. Rossetti*. Cambridge, London: [printed].

ROTHFUSS, P. (2007) *The Name of the Wind*. London: Gollancz, 2010.

ROTHFUSS, P. *The Wise Man's Fear*. London: Gollancz, 2011.

ROWLING, J.K. *Harry Potter and the Philosopher's Stone.* London: Bloomsbury, 1997.

RYMAN, G. *The Warrior Who Carried Life.* London: Unwin Paperbacks, 1985.

SANDERSON, B. (2005) *Elantris*. London: Gollancz, 2011.

SANDERSON, B. (2009) *Warbreaker*. London: Gollancz, 2011.

SHELLEY, M.W. (1818) *Frankenstein.* Bath : Chivers, 2010.

SPENSER, E. (1590) *The Faerie Queene. Disposed into twelve books, fashioning XII. Morall vertues, etc. (The Second Part of the Faerie Queene, containing the fourth, fifth, and sixth bookes.).* London: W. Ponsonbie.

STACPOOLE, H.D.V. *Goblin Market. A Romance of To-Day.* London: Cassell & Co, 1927.

STEIBER, E. *A Rumor of Gems.* New York: Tor, 2005.

STEVENSON, R.L. (1886) *Strange Case of Dr Jekyll and Mr Hyde.* [S.l.], Longmans Green and Co. [n.d.].

STEVERMER, C. *A College of Magics.* New York: Tor, 1994.

SWANWICK, M. *The Iron Dragon's Daughter.* London: Millennium, 1993.

SWIFT, J. (1792) *Gulliver's Travels.*

TOLKIEN, J.R.R. (1954–955) *The Lord of the Rings.* London: HarperCollins, 2001.

TOLKIEN, J.R.R. and TOLKIEN, C. (1977) *Ainulindale*. In *The Silmarillion.* London: Grafton, 1992.

WALTON, J. *Lifelode.* Framingham: NESFA Press, 2009.WEBB, B. *Star Dancer: the Book of Air.* London: Macmillan Children's, 2006.

WEBB, B. *Star Dancer: the Book of Air.* London: Macmillan Children's, 2006.

WOLFE, G. *The Wizard Knight.* London: Gollancz, 2005.

YEATS, W.B. (1933) Among School Children. In *Selected Poems*. Ed. WEBB, T. London: Penguin Books, 2000.

ZELAZNY, R. (1970) *Nine Princes of Amber* in *The Chronicles of Amber.* London: Millennium, 2000.

ZETTEL, S. *A Sorcerer's Treason.* London: Voyager, 2002.

Secondary Bibliography

ADAMSON, G. *The Invention of Craft.* London: Bloomsbury Academic, 2013.

ADORNO, T. *Minima Moralia: Reflections on a Damaged Life*. Jephcott: Verso Books, 1981.

AGUIRRE, M. *The Closed Space: Horror Literature and Western Symbolism.* Manchester: Manchester University Press, 1990.

AMER, S. *Crossing Borders: Love Between Women in Medieval French and Arabic Literatures.* Philadelphia, Pa.: University of Pennsylvania Press, 2008.

ATTEBERY, B. *Strategies of Fantasy.* Bloomington, Indiana University Press, 1992.

AUSTIN, J. L. *How to Do Things with Words.* Oxford, Clarendon Press, 2nd ed. 1975.

BALL, P. *The Devil's Doctor: Paracelsus and the World of Renaissance Magic and Science.* London: William Heinemann, 2006.

BARR, M. S. *Alien to Femininity: Speculative Fiction and Feminist Theory.* New York: Greenwood, 1987.

BLAEN, T. *Medical Jewels, Magical Gems: Precious Stones in Early Modern Britain: Society, Culture and Belief.* Crediton: Medieval Press, 2012.

BRANHAM, R. J. 'Fantasy and Ineffability: Fiction at the Limits of Language'. *Extrapolation* 24 (1983), pp.66–79.

BROWN, C. S. *Music and Literature : A Comparison of the Arts.* Hanover, N.H.; London: University Press of New England, 1987.

BURTON, E. *The Life and Times of Thomas Ercildune 'The Rhymer'.* Burnham-on-Sea: Llanerch Press, 2012.

CAMPBELL, L. M. *Portals of Power : Magical Agency and Transformation in Literary Fantasy.* Jefferson, N.C.: McFarland & Co., 2010.

CANAVAN, A.-P. *Looting the Dungeon: The Quest for the Genre Fantasy Mega-Text*. PhD. University of Liverpool, 2010.

CHAIKLIN, S. E. and WENGROWER, H. E. *The Art and Science of Dance/Movement Therapy: Life Is Dance.* New York: Routledge, 2009.

CHOMSKY, N. *On Nature and Language.* Cambridge: Cambridge University Press, 2002.

CLARKE, A. C. (1962) *Profiles of the Future*. Rev. Ed. London: Pan, 1973.

CLUTE, J. 'Canary Fever.' *Journal of the Fantastic in the Arts* 15 (2004), pp. 217–227.

CLUTE, J. and GRANT, J. *The Encyclopedia of Fantasy.* London: Orbit, 1997.

CLUTE, J. and NICHOLLS, P. *The Encyclopedia of Science Fiction.* 2nd ed. London: Orbit, 1993.

DAYKIN, A. and DEANE, J. *Creative Spinning.* London: Gaia, 2007.

DESCARTES, R. (1637) *Discourse on Method and Meditations.* Dover, Mineola, New York: Mineola, 2003.

DONIGER O'FLAHERTY, W. *The Origins of Evil in Hindu Mythology*. Berkley: University of California Press, 1980.

EDEN, B. L. *Middle-Earth Minstrel : Essays on Music in Tolkien.* Jefferson, N.C.; London: McFarland & Co, 2010.

EKMAN, S. *Writing Worlds, Reading Landscapes: An Exploration of Settings in Fantasy*. PhD. Lund University, 2010.

EKMAN, S. *Here Be Dragons: Exploring Fantasy Maps and Settings*. Middletown, Conn.: Wesleyan University Press, 2013.

EKMAN, S. and TAYLOR, A. 'Notes Toward a Critical Approach to Worlds and World-Building.' *Fafnir – Nordic Journal of Science Fiction and Fantasy Research* 3 (2016), pp. 7–18.

ESHEL, E. and STONE, M. E. 'The Holy Language at the End of the Days in the Light of a New Fragment Found in Qumran.' *Tarbiz* (1992), pp.169–178.

FLIEGER, V. *Splintered Light: Logos and Language in Tolkien's World.* Kent, Ohio; London: Kent State University Press, 2002.

FRAZER, J. G. (1890) *The Golden Bough.* Oxford: Oxford University Press, 1998.

FREUD, S. (1915) *The Unconscious*. Trans. Graham Frankland. London: Penguin Books, 2005.

GARRISON, F. H. *An Introduction to the History of Medicine ... Fourth Edition, Revised and Enlarged,* Philadelphia; London: W. B. Saunders Co., 1929.

GEHRING, A. R. *Back to Basics: A Complete Guide to Traditional Skills.* New York: Skyhorse Pub., 2008

HANSSON, S. O. 'Defining Pseudoscience and Science.' In PIGLIUCCI, M. and BOUDRY, M. (eds.) *Philosophy of Pseudoscience.* Chicago, London: The University of Chicago Press, 2013.

HENG, G. *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy.* New York: Columbia University Press, 2003.

HIGLEY, S. L. and HILDEGARD, S. *Hildegard of Bingen's Unknown Language: An Edition, Translation, and Discussion.* Basingstoke: Palgrave Macmillan, 2007.

HUGH OF ST VICTOR. (1177) *Didascalicon*.

IRWIN, W.R. *A Game of the Impossible: A Rhetoric of Fantasy.* Chicago, IL: University of Illinois Press, 1976.

JANSON, T. *Speak: A Short History of Language.* Oxford: Oxford University Press, 2002.

JEANS, J. H. S. *Physics and Philosophy.* New York: Dover Publications, 1981.

JONES, D. W. (1996) *The Tough Guide to Fantasyland.* London: Gollancz, 2004.

KENNEDY, M. and KENNEDY, J. B. *The Concise Oxford Dictionary of Music.* Oxford: Oxford University Press, 2007.

KIECKHEFER, R. (1989) *Magic in the Middle Ages.* Cambridge: Cambridge University Press, 2000.

———. *Forbidden Rites: A Necromancer's Manual of the Fifteenth Century.* Stroud: Sutton Publishing Ltd, 1997.

KINSLEY, D. R. *Hindu Goddesses: Visions of the Divine Feminine in the Hindu Religious Tradition.* Berkeley: University of California Press, 1998.

KLAASSEN, F. F. *The Transformations of Magic: Illicit Learned Magic in the Later Middle Ages and Renaissance.* University Park, PA: The Pennsylvania State University Press, 2013.

KOWALESKI, M. and BENNETT, J. M. 'Crafts, Guilds and Women in the Middle Ages.' In BENNETT, J. M. (ed.) *Sisters and Workers in the Middle Ages.* Chicago; London: University of Chicago Press, 1989.

LATOUR, B. *The Pasteurization of France.* MA: Harward University Press, 1988

LEEMING, D. A. and LEEMING, M. A. *Encyclopedia of Creation Myths.* Santa Barbara, Calif.; Oxford: ABC-CLIO, 1994.

LEFANU, S. *Feminism and Science Fiction.* Bloomington: Indiana University Press, 1989.

LEVY-RUBIN, M. 'The Language of Creation or Primordial Language: A Case of Cultural Polemics in Antiquity.' *Journal of Jewish Studies* (1998), pp. 306–333.

LISSAUER, G. *The Tropes of Fantasy Fiction.* Jefferson, NC: McFarland & Co, 2015.

MALINOWSKI, B. *Magic, Science and Religion and Other Essays*. Glencoe: Free Press, 1948.

MCGOVERN, U. *Lost Crafts: Rediscovering Traditional Skills.* Edinburgh: Chambers, 2008.

MCWILLIAMS, S. *Magical Thinking: History, Possibility and the Idea of the Occult.* London: Bloomsbury Academic, 2012.

MENDLESOHN, F. *Rhetorics of Fantasy.* Middletown, Conn.: Wesleyan University Press, 2008.

MENDLESOHN, F. & JAMES, E. *A Short History of Fantasy.* Enfield: Middlesex University Press, 2009.

MITCHELL, S. A. *Witchcraft and Magic in the Nordic Middle Ages.* Philadelphia, Pa.: University of Pennsylvania Press, 2011.

MOBLEY, J. 'Toward a Definition of Fantasy Fiction.' *Extrapolation,* 15 (1974), pp.117–128.

NIKOLAJEVA, M. (1988) *The Magic Code: The Use of Magical Patterns in Fantasy for Children,* [Stockholm], Almqvist & Wiksell International.

NOACK, A. 'On a Jungian Approach to Dance Movement Therapy.' In PAYNE, H. (ed.) *Dance Movement Therapy: Theory and Practice.* London: Routledge, 1992.

OXFORD DICTIONARIES. Online. http://www.oxforddictionaries.com

OZIEWICZ, M. *One Earth, One People: The Mythopoeic Fantasy Series of Ursula K. Le Guin, Lloyd Alexander, Madeleine L'Engle and Orson Scott Card.* Jefferson, N.C.; London: McFarland & Co, 2008.

OZIEWICZ, M. 'Magical Thinking and Fantasy Literature: The Case for Imaginary Linguistics.' In WASIK, Z. and ZAPRUCKI, J. (eds.) *Slowo jako Wyraz Duchowosci Czlowieka.* Jelenia Gora: Kolegium Karkonoskie, 2009.

PRINCE, G. *A Dictionary of Narratology.* Lincoln, Neb.: University of Nebraska Press, 2003.

PROPP, V.Y. *The Russian Folktale by Vladimir Yakolevich Propp.* Detroit, Mich.: Wayne State University Press, 2012.

RIVKIN, J. and RYAN, M. *Literary Theory, An Anthology.* Oxford: Blackwell, 1998.

ROBERTS, R. *A New Species: Gender and Science in Science Fiction.* Urbana: University of Illinois Press, 1993.

SCHER, S. P., BERNHARDT, W. and WOLF, W. (2004) *Essays on Literature and Music (1967-2004).* Amsterdam: Rodopi, 2004.

SCHLOBIN, R. C. 'The Artisan in Modern Fantasy.' *Journal of the Fantastic in the Arts* 6 (1995), pp. 285–294.

SEARLE, J. R. *Speech Acts. An Essay in the Philosophy of Language.* Cambridge: Cambridge University Press, 1969.

SHERMER, M. *The Skeptic Encyclopedia of Pseudoscience.* Santa Barbara, Calif., Oxford: ABC-CLIO, 2002.

SHKLOVSKY, V. *Theory of Prose.* Elmwood Park, IL: Dalkey Archive Press, 1990.

STARK, R. 'Reconceptualising Religion, Magic and Science'. *Review of Religious Research,* 43, no.2 (2001): pp.101–120.

TAYLOR, A. I. *Time in the Secondary World Fantasies of Patricia A. McKillip*. PhD. Anglia Ruskin University, 2015.

———. *Fantastic World-Building: Patricia A. McKillip's Secondary-World Creations.* Jefferson: McFarland. 2017

The Bible. The Authorised King James Version. Nashville, TN: National Publishing Company, 1978.

THOMAS, K. (1971) *Religion and the Decline of Magic: Studies in Popular Beliefs in Sixteenth and Seventeenth Centuries*. Harmondsworth: Penguin, 1991.

THORNDIKE, L. (1923–1958) *A History of Magic and Experimental Science: Vol 4.* New York: Columbia UP, 1960.

TOLKIEN, J.R.R. (1939) 'On Fairy Stories' in *Tree and Leaf*. London: Unwin Paperbacks, 1979

VANDER PLOEG, S. D. V. and PHILLIPS, K. 'Playing with Power: The Science of Magic in Interactive Fantasy.' *Journal of the Fantastic in the Arts* 9 (1998), pp. 142-156.

WALTON, J. SF Protocols. 18 Jan, 2010. Tor.com. http://www.tor.com/2010/01/18/sf-reading-protocols/ [Access date: 07/03/2015]

WENGROWER, H. 'The Creative-Artistic Process in Dance/Movement Therapy.' In CHAIKLIN, S. and WENGROWER, H. (eds.) *The Art and Science of Dance/Movement Therapy: Life is Dance.* New York: Routledge, 2009.

WILLIAMSON, J. *The Evolution of Modern Fantasy: From Antiquarianism to the Ballantine Adult Fantasy Series.* New York: Palgrave Macmillan, 2015.

WILSON, J. A. 'Egyptian Myths and Tales.' In PRITCHARD, J. B. (ed.) *The Ancient Near East.* Princeton, Oxford: Princeton University Press, 2011.

WOLF, W. *The Musicalization of Fiction: A Study in the Theory and History of Intermediality*. Amsterdam; Atlanta, GA: Rodopi, 1999.

WOODARD, R. D. *The Cambridge Companion to Greek Mythology.* Cambridge: Cambridge University Press, 2007.

WYNN, C. M., WIGGINS, A. W. and HARRIS, S. *Quantum Leaps in the Wrong Direction: Where Real Science Ends and Pseudoscience Begins.* Washington, D.C.: Joseph Henry Press, 2001.

YATES, F. *The Occult Philosophy in the Elizabethan Age*. London: Routledge, 1979